

BAY•GUARDIAN

RAISING HELL SINCE 1966

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | MAY 15 - 21, 2013 | VOL. 47, NO. 33 | FREE



HACKERMOMS AND THEIR FAMILIES
GUARDIAN PHOTO BY BRITTANY M. POWELL



HACKER MOMS!

... and sexy snaps, ice cream treats, Mission pan dulce, Chinatown foodies, Bayview martial arts, a gay sports bar, and more. Our 2013 Small Business Awards celebrate SF's creative entrepreneurship **PAGE 15**

ULTIMATE ZERO

Is it possible for SF to be waste-free by 2020? **P13**

AFTER THREE STRIKES

A former lifer talks about prison reform **P12**

PSYCHO BEACH PARTY

Emily Savage searches for surf rock **P23**

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INTELLIGENCE



THE 8 WASH SHIT SHOW CONTINUES

The supervisors held a hearing May 9 to look into the ongoing shit show at 8 Washington — and we do mean a shit show. Turns out the ground where heavy equipment would be drilling and pile-driving and excavating is just a few feet from a sewage main that drains about a quarter of the toilets in the city. And it's not clear how, exactly, the developer is going to construct 134 ultra-luxury condos without risking a rupture — nor is it clear who would pay to clean up the mess. If it happens during construction, of course, Simon Snellgrove, the man behind the 8 Wash plan, would get the tab — but if the huge new project renders the soil unstable, or an earthquake (imagine that happening here!) and the subsequent shift of condo-project foundations rips the line open, and more than 200 million gallons of nastiness starts pouring out? Oh, now Snellgrove is off the hook, and it's on the condo owners. In other words, as Sup. David Chiu put it, Snellgrove "can make half a billion dollars and walk away." Shit.



GUARDIAN
PHOTO
BY MIKE
KOOZMIN

DAVID
CHIU

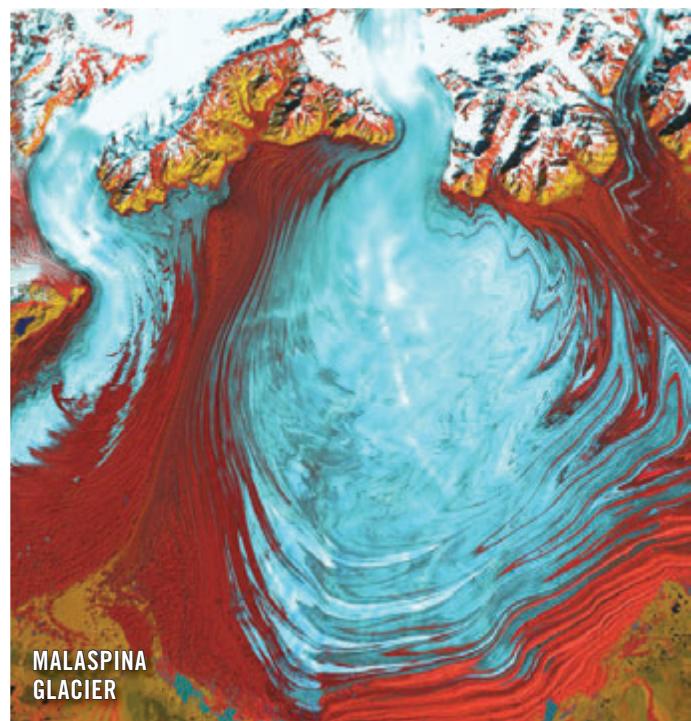
WALL STREET'S SCARY MONSTER

We aren't lawyers, much less judges, so we can't say exactly how City Attorney Dennis Herrera's lawsuit against Monster Beverage is going to turn out. He's accusing the company of marketing its uber-caffinated (and we must say, rather nasty) drinks to minors, one of whom died of heart failure in 2011 after downing two cans. But we do know this: The stock market is on Herrera's side. After Monster tried to sue pre-emptively to stop Herrera, and he sued back, the price of Monster stock started slipping. *Thestreet.com* calls Monster's response to the legal fight one of the "Five Dumbest Things on Wall Street This Week."



POT BY THE RULES

We are not fans of the state Supreme Court ruling that says cities can ban medical marijuana dispensaries. The voters of California have ruled that pot has a role as medicine, and large numbers of doctors (and patients) agree. So it's legal — but some people can't buy it without leaving town and driving a long way, since some backwards city officials still fear the devil weed. But there's a dark green lining in this pungent cloud: The mayors of some of the largest cities are asking the state Legislature to develop regulations for dispensaries — rules that would be easier to apply all over and that might undo some of the modern reefer madness. Assemblymember Tom Ammiano's got a bill to do just that, and this will be a big boost.



MALASPINA
GLACIER

EXPLORATORIUM IS COOLER THAN EVER

We've long-loved the Exploratorium and were already excited to see it in its new waterfront location. Maybe we were helped by the cocktails available during the adults-only sessions on Thursday evenings, but it exceeded even our high expectations. Pier 15 has been beautifully redone, inside and out, with great views of the Bay Bridge's Bay Lights exhibit. And that spacious, elegant hall is filled with the familiar exhibits we've always loved and some compelling new ones unique to the site, such as water tubes displaying hourly tide levels on the bay for the day. We spent three hours there and barely scratched the surface.

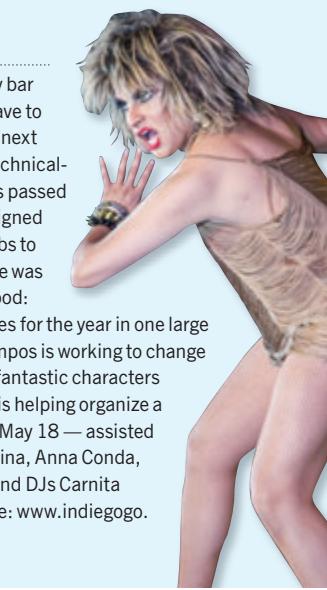


WHAT ON EARTH?

If you want to get really freaked out about what humans are doing to the planet, check out the new Google/Time Magazine Timelapse project. Using government satellite photos from the past two decades, the project lets you see how the geophysical landscape is changing: how the desert in Saudi Arabia is now blooming thanks to imported water, how the Amazon rainforest is getting denuded, how urban sprawl has transformed Las Vegas — and how the Columbia Glacier in Alaska is disappearing. These things are, of course, all related. And for all the talk of riding bikes to stop global warming, the Timelapse Project shows you just want a daunting task we face if we want to save the Earth. time.com/timelapse.

SAVE ESTA NOCHE!

The city's only (official) Latin gay bar owes the city \$7,000 and may have to close if it can't cough it up in the next two weeks. It's all due to a silly technicality: Last year, the Board of Supes passed widely supported legislation designed to make it easier for bars and clubs to pay their licensing fees. But there was a catch no one properly understood: bars would now have to pay all fees for the year in one large lump sum. Supervisor David Campos is working to change this, but it may be too late for the fantastic characters of this beloved bar. So his office is helping organize a big time fundraiser at the bar on May 18 — assisted by an all-star cast including Heklina, Anna Conda, Per Siá (pictured), Brown Amy, and DJs Carnita and Taco Tuesday. More info here: www.indiegogo.com/projects/save-esta-noche



POLITICAL ALERTS

WEDNESDAY 15

BIKE RIDE FOR FALLEN CYCLISTS

Justin Herman Plaza, SF. wheelright@gmail.com. tinyurl.com/bq623vg. 6:30pm, free. On the third Wednesday of May each year, the Ride of Silence is held in cities throughout the world to honor cyclists injured or killed while riding. The ride is also intended to advocate for safe streets for all users. The San Francisco 2013 contingent will visit nine locations, where ten bicyclists have been killed since 2001, to honor their memories.

THURSDAY 16

SPORTSWRITER DAVE ZIRIN IN CONVERSATION WITH KALW'S ROSE AGUILAR

Mission Cultural Center for Latino Arts, 2868 Mission, SF. tinyurl.com/cyujal2. 7pm, \$10. The Center for Political Education and Solespace present Rose Aguilar, the host of KALW's "Your Call," in a special on-stage discussion with noted author Dave Zirin, who writes regularly for *The Nation* and whose commentaries decode the political messages and messaging embedded in sports. This is the only chance to catch Zirin in SF; he'll appear a second time on May 17 in Oakland.

SATURDAY 18

YOGATHON TO RAISE AWARENESS OF HIV

Madison Square Park, 849 Madison, Oakl. asianhealthservices.org/0518/ 8:30am-1pm, \$10. Join Asian Health Services' HIV/AIDS program for its Fourth Annual Strike a Pose! Yogathon, held in observance of National Asian and Pacific Islander (API) HIV Awareness Day. The event was created to raise awareness and resources for HIV/AIDS prevention within the Asian American, Native Hawaiian, and Pacific Islander (AANHPI) community in Alameda County.

BAY AREA DEBTORS' ASSEMBLY

Unite Here, Local 2, 209 Golden Gate, SF. strike-debt-bay-area.tumblr.com. (415) 568-6037. 2-5pm, free. Strike Debt Bay Area, a local chapter of an international movement formed to resist unjust debt, will host its second Debtors' Assembly, with the goal of rethinking debt as a platform for collective resistance and action. Come to the Assembly to learn about tools for escaping debt, sharing resources, skills and experiences, and brainstorming.

MONDAY 20

EVE ENSLER READS FROM HER MEMOIR

First Congregational Church, 2501 Harrison, Oakl. tinyurl.com/brcvovn. 7:30pm, \$35 advance / \$38 door. KPFA Radio, Code Pink and Pegasus Books present "Eve Ensler: In the Body of the World," hosted by Erica Bridgeman. Internationally renowned playwright, activist and author Eve Ensler is the founder of V-Day, the global movement to end violence against women and girls. Ensler will discuss her memoir, *In the Body of the World*, taking readers through her personal history of sexual abuse, her travels to the Congo, her diagnosis with cervical cancer, and her reflections on the resilience of humanity.

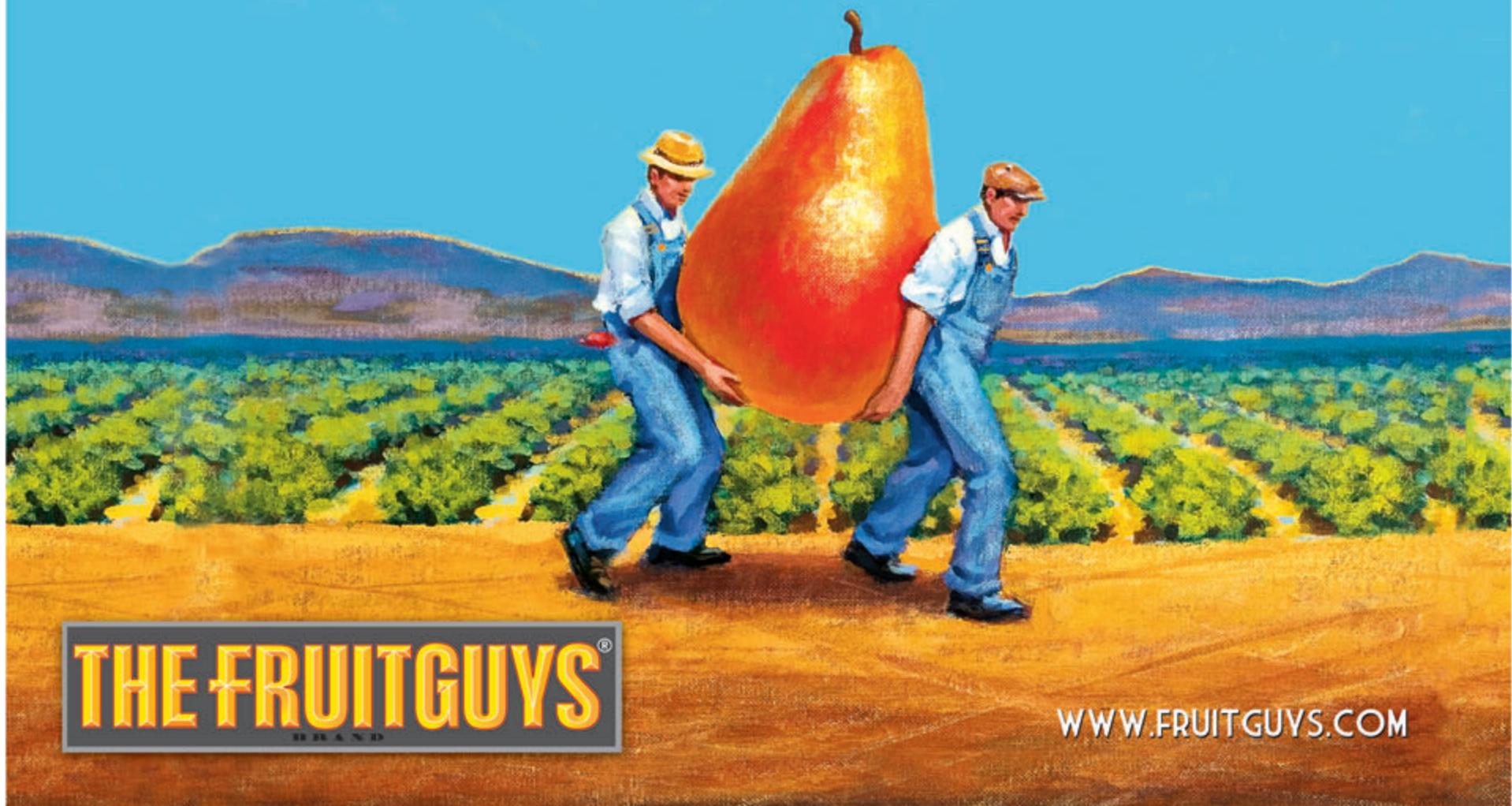
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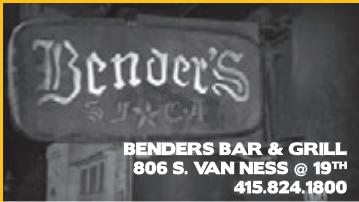
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Casanova Lounge

Strategically located one block from the 16th Street BART station and spitting-distance from multiple MUNI lines, the Casanova Lounge is a great place to either start your Mission bar hop or grab last call before stumbling home. With the exception of New Year's Eve, there's nary a cover and always stiff drinks at the bar with DJs spinning obscurities, oddities, and the occasional hit from nearly every genre imaginable. They keep the black velvet kitsch of the 1970s alive in this dark, red, candle and gaudy lamp-lit dive with their tacky-yet-mesmerizing paintings of nude women that adorn the walls. Go on a chill weeknight and sip a pint-sized hibiscus margarita or a carefully constructed bloody mary with all the fixins'.

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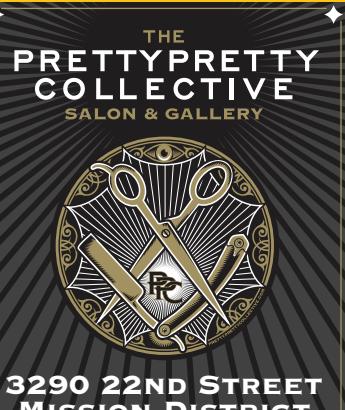
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Wilbur Storey, statement of the aims
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CORRESPONDENT SHAWN GAYNOR

COLUMNISTS JESSICA LANAYODOO, L.E. LEONE

EDITOR AT LARGE BRUCE B. BRUGMANN

CONTRIBUTING EDITORS KIMBERLY CHUN,

SUSAN GERHARD, JOHNNY RAY HUSTON,

LYNN RAPOORT, PAUL REIDINGER, J.H. TOMPINKS

CONTRIBUTING WRITERS CHRIS ALBON,

ROBERT AVILA, DAVID BACON, GARRETT CAPLES,

MICHELLE DEVEREAUX, CAMPER ENGLISH,

RITA FELCIANO, PETER GALVIN,

NICOLE GLUCKSTERN, MAX GOLDBERG,

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MATT SUSSMAN, JULIETTE TANG, MICHELLE TEA,

ANDREW TOLVE, ANDRE TORREZ

INTERNS

CORTNEY CLIFT, TAYLOR HINES, LAURA KERRY,

DYLAN TOKAR, AVI SCHAPIRO, JESSICA WOLFROM

ART

ART DIRECTOR BROOKE ROBERTSON

SECTION ILLUSTRATOR LISA CONGDON

CONTRIBUTING ARTISTS MATTHEW GINNARD,

KEENEY + LAW PHOTOGRAPHY, MIKE KOZMIN,

PAT MAZZERA, RORY MCNAMARA,

MATTHEW REAMER, CHARLES RUSSO,

LUKE THOMAS, TOM TOMORROW

PRODUCTION

PRODUCTION MANAGER BILL EVANS

ASSISTANT PRODUCTION MANAGER

DORAN SHELLEY

BUSINESS

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The Guardian's Summer Guide is the go-to source for readers to plan their summer calendar with festivals, fairs, music, stage, film, dance, nightlife, and more.

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GUARDIAN





% GIVING IT UP FOR GOOGLE

Supervisor David Chiu is calling for San Francisco to add to its broadband fiber network every time a contractor or utility tears up a street, joining other cities in expanding high-speed Internet capacity. It's almost a no-brainer: The biggest cost of laying fiber is tearing up and filling the street, so if someone else is already doing that, the city might as well take advantage.

"In the 21st century, cities need access to affordable, high-quality broadband to compete economically, just as access to water, electricity, roads or railways was critical in the 20th century," Chiu said in a public statement. "We see other cities like Austin, Kansas City and Santa Clara making enormous strides. My proposal will ensure that San Francisco does better in this area."

But, of course, this is San Francisco, so it won't be so simple. It's going to come down to a critical question: Will this be a municipal broadband network, owned by the city — or will some corporation be allowed to take control?

Austin and Kansas City have opted to take the easy path and let Google install and control the system — and the results are not all that wonderful. The current issue of Harper's Magazine explains the problem in a story called "Kansas City Gives it up for Google."

We quote: "According to its contract, Kansas City must give Google access to its underground conduits, fiber, poles, rack space, nodes, buildings, facilities, and available land. It cannot charge the company for 'access to or use of any city facilities ... nor will it impose any permit and inspection fees.' And what does the city get in return? It has no say in the pricing of Google's services, nor can it ensure that Google will deliver fiber-optic service to all of the city's



\$ FORNICATION LOSES TO SOCCER FIELDS

The battle over soccer fields at the west end of Golden Gate Park is apparently over: On May 9, the California Coastal Commission upheld San Francisco's plan to replace the Beach Chalet grass soccer fields artificial turf and high stadium lights after an emotional five-hour hearing — but not before voicing concerns about the loss of natural terrain and urging the city to do wildlife habitat restoration work on adjacent land.

The soccer project has been repeatedly approved by city agencies despite strong opposition from some neighbors and environmentalists, who say it conflicts with a local coastal plan that calls for that part of the park to be a "naturalistic" setting. Their appeal to the commission — which enforces the California Coastal Act of 1976 and regulates development in the coastal zone statewide — was supported by commission staff, giving hope to opponents.

But the dearth of playing fields in the city and bad conditions on this often soggy, gopher-ridden site drove the local approvals of the project, and advocates for soccer and youth dominated public testimony at the hearing, which was held in San Rafael. Supportive speakers made arguments ranging from the exodus of families from the city to the need to combat

youth obesity and diabetes. In a statement ranging from naïve to somewhat homophobic, one person complained that the woods surrounding the field are now "a fornication playground for gay men, a shooting gallery for drug users, and a toilet for the homeless."

Sup. Scott Wiener was there to support the proposal. "I urge you to reject the appeal and allow San Francisco to manage our park system," he testified, adding, "San Francisco has a crisis in that we are losing our families and losing our children."

Former Sup. Aaron Peskin took the opposite position, calling the commission's staff report "well-reasoned" and telling commissioners they have an obligation to protect coastal areas on behalf of all Californians: "It is the role of the commission not to succumb to political pressure."

Commissioner Steve Blank made a motion to adopt staff recommendations and deny the city's project, rejecting the various arguments made by supporters as irrelevant to whether this project complied with the Coastal Act and should be built so close to the ocean.

"Our review is based on the needs of 38 million Californians. One of the reasons our coastline looks the way it does is because of this

commission," Blank said, later adding, "This project looks like an industrial sports facility which is the antithesis of a naturalistic setting."

The commissioner who seconded his motion, Esther Sanchez, continued Blank's arguments against the project. "Our purview is different than the city and county of San Francisco," she said. The commission's role is ensuring compliance with the Coastal Act and LCP — which was developed by the city and approved by the commission decades ago — and its call to "emphasize naturalistic land use qualities of the western part of the park for visitor use," saying the city should use other parks if it wants artificial turf fields.

But Commissioner Steven Kinsey called for the commission to defer to the city process and argued that turf and lights don't necessarily violate the vague language in the LCP. "Grass alone does not make the site naturalistic," Kinsey said, making a motion to approve the city's project.

In the end, the votes for the project were there — but with reservations. Commissioner Jana Zimmer seized on a comment that SF Recreation and Parks Director Phil Ginsburg made expressing a desire to restore as a naturalistic setting a long-neglected four-acre site next to Beach Chalet that used to be the city's old wastewater treatment plant. He noted that \$6.5 million in the city's last parks bond was set aside for habitat restoration in Golden Gate Park.

"I'd like to find a way to link the finding here to that requirement," Zimmer said, asking Ginsburg whether he could make that commitment.

Ginsburg said that would be the top staff recommendation for the bond money, but that a public process and environmental review would be needed and he couldn't make the commitment.

Foes are still bitter. Rasa Gustaitis, former editor of Coast and Ocean magazine and a veteran of Coastal Commission battles, told us "the fix was in way ahead."

"Longtime and bigtime political allies were supporting the sports-industry-style complex the city and the Fields Foundation are determined to build. The seven-acre meadow with its grass soccer fields is sacrificial land, to be covered with toxic tire crumble and plastic. The commission dodged for cover." (Steven T. Jones)

residents. Google's offices, meeting spaces, and showroom are provided free of charge, and the city pays the company's electric bill. The mayor, moreover, is barred from commenting on Google's activities without the express permission of Google."

Chiu is building his proposal from a report that then-Sup. Tom Ammiano commissioned years ago, calling for the city to build a network of fiber as it opens up the streets. Ammiano wanted public control, but Chiu says he's agnostic on whether that network is owned by San Francisco or a corporation that it might contract with.

"My legislation doesn't dictate who lays the fiber, it just ensures that it happens," Chiu told us, although

he did add that he's "more intrigued that it could be the public sector."

The Harpers article discusses how publicly owned utilities have succeeded in delivering reliable, cost-effective services to millions of Americans since the 1930s when FDR began to use government to deliver electricity to rural areas that lacked it, drawing parallels to the 100 million Americans now who lack access to high-speed Internet service. But the federal government seems to be encouraging corporations to do the work this time, and they're more than happy to oblige.

"Why does Google feel so at home in Kansas City—rather than in, say, California, where the company is

based? Why not build their first city-wide fiber-optic network in a nearby community? According to Google vice president Milo Medin, the company has preferred to steer clear of such pesky statutes as the California Environmental Quality Act. 'Many fine California city proposals ... were ultimately passed over in part because of the regulatory complexity here,' Medin told a congressional committee in 2011. 'In fact, part of the reason we selected Kansas City for the Google Fiber project was [that] the city's leadership and utility moved with efficiency and creativity in working with us to craft a real partnership,'" the article says.

Yet with Google in charge, the

company is only guaranteeing access to neighborhoods where a minimum number of residents pre-register and pay for premium service, redlining out many African-American neighborhoods and forcing community members to go door-to-door essentially selling Google's services.

And in the end, the corporation will make gains even if it loses money on the project: The data the search firm can collect from broadband users will be worth millions.

So the city gets nothing, and Google gets it all. Food for thought as San Francisco contemplates whether it wants to build public infrastructure or simply facilitate more corporate infrastructure. (Steven T. Jones)



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BY EUGENE ALEXANDER DEY

news@sfbg.com

NEWS With my partner-in-crime Keith Chandler at the wheel, we're driving through San Francisco on our way to Stanford University Law School for the Three Strikes Summit, a deeply personal topic to both of us. Three Strikes is partly why I served 15 years in prison, and Stanford's Three Strikes Project is a big reason why I was released earlier this year.

Chandler is a renowned activist, ex-lifer, and my comrade in the struggle to reintegrate inmates back into life in the outside world. I have become a fanatic on a mission, and this May 2 event will feature many of the top criminal justice players responsible for last year's Three Strikes reform measure, from Attorney General Kamala Harris to San Francisco District Attorney George Gascon.

So the path we carve through the City takes us deep into the heart of the reform movement that changed my life. Change is in the air, and I'm following the scent back to its roots.

POSTER CHILD

Three Strikes as a metaphor made perfect sense. In the 1980s, the justice system was a revolving door. Relatively short sentences for serious and/or violent crimes were the norm, sentences often cut in half by parole. Lengthy records of arrests and convictions fueled a movement to get tough on crime.

As per usual, bad things happened. In 1993, sexual predator Richard Allen Davis killed Polly Klaas, a 12-year-old girl from Petaluma. A general consensus formed that repeat offenders needed to be punished to the fullest. So prison industrialists came up with a catchy solution: three strikes and you're out. Commit three violent crimes, the authors sold to the public in 1994, and you'll serve 25 years to life.

However, the fine print expanded the concept to any third felony — even crimes that would be misdemeanors to non-parolees — and California's prisons swelled.

In many ways, I was a Three Strikes poster child. As a wild youngster in Sacramento, I was a menace. At 18 in 1984, I began a four-year spree of crimes that included armed robbery, assault with a deadly weapon, and residential burglary. For those transgressions, among others, I received a 12-year sentence in 1988.

I embraced sobriety, college, and writing as I served six discipline-free years. Back then, we had a right to participate in rehabilitative endeavors. Effective programs like cognitive



Changing the metaphor

..... How I went from a Three Strikes lifer to participant
..... in California's criminal justice reform movement

restructuring and life-skills classes might have been foreign concepts, but I benefitted from college, weight training, and family visiting.

But I was still trapped by my criminal thinking — plagued by my nefarious associations. Though I hid it well, I was all fucked up.

In 1994, I was paroled into a whole new ball game: the era of three strikes. As soon as the law passed, the horror stories began to amass. Guys were being struck out for stealing from stores or possessing small amounts of drugs. California became the republic of the intolerant. Mired by myriad imperfections, I stepped up to the plate and swung for the fences.

A 28-year-old undergraduate with a range of goals, I started a construction company and contemplated graduate school. And instead of taking my construction company seriously, or even finishing my undergraduate education, I started using and selling meth — partying like there was no tomorrow.

In my broken way of thinking, I convinced myself that supplementing my income made perfect sense. In reality, it was an excuse to get high for free and it all fell apart. Two parole violations for drug cases seamlessly lead to a felony drug case in 1999. I went from baller to squalor, and hit a line drive right to the catcher. I struck out and faced a lifetime behind bars.

When my life came to an end, I chose to change the rules of my game. I found purpose by advocating for my demographic. As the system began to shift towards smart-on-crime principles in the mid-'00s, I managed to shift with it. My

two-pronged litigious and literary activism — a lifestyle that regularly put me at odds with my captors — morphed into rehabilitative advocacy.

As a result of voters approving Prop 36 last fall, my life sentence was lifted on March 22. The merits of my rehabilitative record coalesced with a successful one-time review. As I walked out of prison a week later and jumped into the arms of my childhood sweetheart, I told Charlotte, "Let's get the hell out of here before they change their minds."

ROAD TO REFORM

After all the craziness of 15 years of incarceration, I have been decompressing in a transitional housing program. With a bachelor's degree and multiple drug counseling certifications, I'm establishing myself as rehabilitative consultant. Moreover, I received the ultimate welcome home gift when The Sacramento Bee covered my reentry.

As we arrived on the Stanford campus, I thought of the friends and foes I left behind in prison. To me, this is serious business, a personal progression of nonstop advocacy. Keith's gig as a criminal justice consultant now includes a new task — delivering me into the apex of reform.

Stanford Law School started the Three Strikes Project in 2006. The human lessons learned from securing the release of 26 three strikers motivated project director and law professor Mike Romano to shift tactics. He decided to take a bigger swing at a very bad law. By avoiding the mistakes from a catastrophic 2004 reform initiative, Romano

could secure the release of thousands rather than dozens.

The project decided a narrowly drafted initiative would have the best chance for success. To qualify for a reduced sentence, minor third strikers without murder or sex offenses in their backgrounds would be vetted by the courts to determine whether they currently posed an unreasonable risk to public safety. He took down one of the nation's toughest laws with 69 percent of the vote.

Of the 9,000 three strikers in California prisons, Prop. 36 made nearly 3,000 eligible for review. On the day of the summit, a prison official reported 460 had already been released — a number that will climb daily. While most counties have more than 100 candidates — and some hotly contested cases are on the horizon — Los Angeles has a staggering 1,325 cases. San Francisco, by contrast, only has two, the result of SF's sober, compassionate approach to charging three strikes cases.

Hearing the statewide cries from their landmark measure, Stanford invited all relevant parties to discuss how to move forward. Harris, the keynote speaker, wrapped her entire speech around a unique prosecutorial career that began in San Francisco.

As the author of *Smart on Crime: A Career Prosecutors Plan To Make Us Safer*, Harris models cutting-edge thinking as the state's top cop. She pursued data-driven policies as she learned to look at "other issues through the lens of public safety." By doing so, Harris avoided the sensationalism mentality that leads to hyper-incarceration.

Her successor, Gascon, followed

her approach. Research showed Gascon that "higher levels of incarceration don't translate into increased public safety." So he teamed up with Stanford, the NAACP, and other like-minded officials as early supporters of the Three Strikes Reform Act of 2012.

Overall, the summit included a range of panelists who discussed a number of relevant topics. But how to adjudicate all these cases was juxtaposed by the need to find resources for reentry services. Stanford professor Joan Petersilia has been instrumental in every recent criminal justice policy change in California, and she warned of the need for more reentry programs.

"What goes down can easily go up," Petersilia said, warning the crowd about prison populations and crime rates. "Roughly \$1 million is being spent on the average three striker, and zero is being spent on their reentry."

FREEDOM

Most of us are being released without any supervision or any type of state or county funds associated with probation or parole. Since we have far exceeded our sentences, the average three striker is leaving prison with little to no resources, let alone being able to tap into existing programs. I'm paying for my program out of my own pocket.

While it took decades to create the worst justice and prison system in the country, it's definitely going to take years to correct. I advocated for more than a decade while buried under draconian measures buttressed by dreadful prison policies. Thus, I am excited groundbreaking issues are being discussed by people like this.

For those officials still trapped in their broken thinking, I also know how hard it is to abandon criminal thinking. However, like Gascon said, "Prop 36 is changing the metaphor."

Seated in Keith's sports car with the top down, we are making our way up 280 towards the City. Heading back home to Sacramento, I felt like a passenger on the Titanic with an alternate ending. While I am still in the honeymoon stage of my reentry — and reluctant to let this feeling go — I am at the beginning of a new era. We all have work to do.

My life of crime and activism has been an open book — and so is my reentry. After spending the day with journalists and actors in the field of justice, now I feel an even greater obligation to repay my debts. For the first time the light at the end of the tunnel is no longer blurred by the cold hard steel of the penitentiary, or maintained by tone-deaf policy-makers.

I still can't believe it — I am free. **SFBG**

Ultimate zero

BY REBECCA BOWE
rebecca@sfbg.com

NEWS In January, Mayor Ed Lee appeared on the PBS NewsHour to talk up the city's Zero Waste program, an initiative to eliminate all landfilled garbage by 2020 by diverting 100 percent of the city's municipal waste to recycling or compost. "We're not going to be satisfied," with the 80 percent waste diversion already achieved, Lee told program host Spencer Michels. "We want 100 percent zero waste. This is where we're going."

But somewhere in Te Anau, New Zealand, an environmental scholar tuning into an online broadcast of the program was having none of it. "I sat there thinking, no, you're not. It would be great if you were, but you're not — for obvious reasons," said Robert Krausz, who's working toward a PhD in environmental manage-

ment, describing his reaction during a Skype call with the Bay Guardian.

Krausz, a Lincoln University scholar originally from Canada, spent three years studying municipal zero-waste initiatives internationally, and completed an in-depth, 40-page analysis of San Francisco's Zero Waste program as part of his doctoral thesis.

He may as well have taken aim at a sacred cow. The city's Zero Waste program has near-universal support among local elected officials, and has garnered no shortage of glowing media attention. San Francisco's track record of diverting 80 percent of waste from the landfill is well ahead of the curve nationally, scoring 15 percent higher than Portland, Ore., a green hub of the Pacific Northwest, and 20 percentage points or higher above Seattle, according to figures provided by Recology, San Francisco's municipal waste hauler.

Despite the city's well-earned green reputation, Krausz arrived at the pessimistic conclusion that "San Francisco's zero waste to landfill by 2020 initiative is headed for failure." In seven years' time, he predicts, the program deadline will be marked with a day of reckoning rather than a celebratory gala. "I think the city is setting itself up," Krausz told the Guardian. "Somebody's going to be holding the bag in 2020."

ANOTHER AFFLUENT CITY
Sporting a goatee and glasses, Krausz comes across as the type you might find locking up his bike outside a natural foods store with canvas bags at the ready. When he visited San Francisco, he said he was ready to be wowed by the example of an ecologically enlightened city, yet ultimately left in disappointment. "It was just another affluent American

city, in terms of consumption."

The problem, he argues, is that people are still buying way too much disposable stuff — and a significant amount can't be recycled. Plastic bags, food wrapping, pantyhose, plastic film, pet waste, construction materials with resin in them (like the popular Trex decking), and particularly disposable diapers have nowhere to go but into the landfill.

San Francisco produces a total of about six kilograms of trash per person per day before diversion is factored in — three times the U.S. national average. That's a sobering figure that puts a slight dent in the city's eco-conscious image. It's not really fair to denizens of the city by the Bay, because it counts trash generated by 20 million annual visitors, daytime employees, developers, and businesses as well as residents. Nevertheless, the trash output ranks well below the

San Francisco promises that by 2020, no garbage will end up in a landfill. But is that really possible?

per capita average for the Eurozone, which clocks in at a minimalistic 0.5 kg per person per day.

The city has earned its bragging rights for making strides toward diverting waste from the landfill — yet truckloads of waste still leave the famously green city every day. Since 2003, Krausz notes, San Francisco's overall waste generation has actually *increased*, from 1,900 to 2,200 kilograms per person per year. At the same time, the per capita amount of waste going into a landfill has dropped, from about 1,000 to 500 kilograms per year. That's still a lot of garbage.

Krausz argues that San Francisco has no comprehensive plan for achieving Zero Waste, while at the same time having little control over "top of the pipe" consumption, which generates a glut of trash. "While the city has achieved success at managing waste at

CONTINUES ON PAGE 14 >>

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the end-of-pipe, it has thus far failed to address the fundamental problem of consumption, which is driving waste generation," his study notes.

Guillermo Rodriguez and Jack Macy of San Francisco's Department of the Environment counter that there is a strategy, involving a host of different measures ranging from education, to policy initiatives, to incentive programs aimed at reducing waste. They think zero waste is possible. "We're probably at 99 percent diversion here in this office," said Macy, who serves as the city's Commercial Zero Waste Coordinator. "At least 90 percent of the discard stream is recyclable and compostable," he added. And as for the last 10 percent, "that pie will be shrinking as we find more markets" for recyclables.

Krausz also raised skepticism about Recology's bid for a landfill contract that would extend until 2025, five years beyond the deadline for all waste elimination. To that, Recology's Eric Potashner responded that state law requires 15 years of disposal capacity to guarantee a safety net, regardless of municipal aspirations.

Krausz is critical of San Francisco



officials for promising zero waste, but he acknowledges that manufacturers of disposable goods, not city officials, are to blame. Ambitious legislative measures such as San Francisco's mandatory composting program and a ban on plastic bags have been enacted and achieved tangible results, but for items like ubiquitous thin-film plastics, dirty diapers, synthetic materials, and the like, good solutions have yet to be found.

Krausz' study also determined that no city on the planet that's set out to do so has ever actually succeeded at achieving zero waste. "If you are a city that is a member of Western civilization as we know it, you're not going to be zero waste to landfill, because you participate in the global economy," Krausz states plainly.

SF'S TRASH PIT

On a recent Friday morning, Recology's Potashner and Paul Giusti led a tour of the city's recycling and waste processing facilities. It featured a stop at the transfer station, housed in a large warehouse off of Tunnel Road where all the refuse from the black trash bins is deposited before being carted off to the Altamont Landfill. A sweet, pungent aroma hung in the air. "We call this the pit," Giusti explained as we approached a sunken area that could have contained multiple Olympic-sized swimming pools, extending a story or two below us into the earth. "This is the last frontier," Potashner added. "The last 20 percent."

It was filled with an astonishing quantity of trash, making a tractor

that ambled awkwardly over top the mound to compact it down appear toy-like in comparison. The sea of discarded material contained every hue, and floating around in the debris were orange juice containers, cardboard boxes, and thousands upon thousands of (banned) plastic bags. Between 200 and 300 garbage trucks eject their contents into the pit each day, and a single truck can hold up to four tons of trash.

Giusti started working for Recology, formerly NorCal Waste Systems, in 1978, following in the footsteps of his father. Back then, the pit was more like a mountain: "When I would dump my truck, I could walk up this pile," he said, gesturing toward a set of sprinklers suspended from the ceiling to indicate how high it once extended. State data confirms the story: In 2011, according to CalRecycle, San Francisco sent 446,685 tons of waste to the landfill. That number has steadily declined over time; in 2007, it stood at 628,914 tons.

Asked for his reaction to Krausz's thesis that the Zero Waste program won't ever actually get to zero, Giusti turned the question around by asking, what's the harm in trying? "Let's say you said, zero waste is unattain-

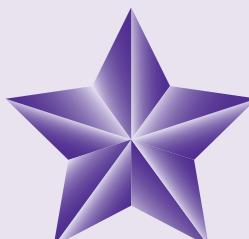
able," he said. "Then what's the number? I think zero waste is an ambitious goal — but if we get to 90 or 95 percent, what a tremendous achievement." Setting the highest of bars is important, he said, because striving for it provides the motivation to keep diverting waste from the landfill.

In order to actually reduce the city's garbage from 446,685 tons to zero in the next seven years, Zero Waste program partners Recology and San Francisco's Department of the Environment face a twofold challenge. First, they must prevent compostable and recyclable material from getting into the landfill pile. Second, they must find solutions for diverting the waste that currently has nowhere else to go but the landfill. With a combination of seeking new markets for recyclables, using technology that can sort out the recyclable and compostable matter, and implementing incentives and educational outreach programs, they're still focused on the goal.

"It's hard to tell how close we'll get to zero in 2020," Macy said. So even if zero waste does not actually mean zero waste in the end, that goal "sends a message that we want to move toward being as sustainable as we can." **SFBG**

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SMALL BUSINESS

Welcome to a tradition we hold near and dear at the Guardian — our annual round-up of independent businesses that represent the best of entrepreneurship here in the Bay. From a local sweet shop that's defied the Nestle odds to become the Bay's best-loved ice cream treat to the Castro's best new spot for punting and catching, read on for our favorite small businesses now.

WOMEN IN BUSINESS

MOTHERSHIP HACKERMOMS

It should be no surprise that here in the veritable center of the tech universe, we hear the word "hackerspace" and flash on a roomful of programmers, busily coding the building blocks of our Internet universe.

But a group of East Bay women have taken the term's original meaning (as codified by Germany's Chaos Communication Club in the 1990s) and applied the concept of open community lab to the experience of professional mamas.

"A hackerspace is not an office," says Sho Sho Smith, co-founder of HackerMoms. "It's a blank canvas. When you walk into it, it becomes the thing you want it to be."

For freelance writer Smith and co-founder, film set decorator Karen Agresti, who opened their 1,000 square foot space in April 2012, HackerMoms was to be a place for self-employed mothers to come for community, to share inspiration, to help each other



achieve professional and artistic dreams.

Today, about 25 women and a handful of men contribute to the space, where they hold social media workshops,

teach each other about mom-specific workplace ergonomic issues, sell their art — many of the HackerMoms once had tech careers and now are "makers," and bring families together for kids' "mini-maker" classes and BBQ hang-out sessions. Members include spoken word artists, graphic designers, animators, software engineers, and nonprofit workers.

If you go, stuff bills into the mannequin wearing the vintage lace bra — that'd be where the group collects donations towards keeping the space running.

The space, Smith says, is an important hub for women who might otherwise feel isolated at home with the kids and their work.

"What binds our membership is less our income, or social status, or color, or sexual orientation," says Smith. "It's an attitude where you must create or die. That is a core characteristic of a hacker mom." **(Caitlin Donohue)**

3288 Adeline, Berk. mothership. hackermoms.org

COMMUNITY SERVICE

UNIVERSAL MARTIAL ARTS

Police officers and security guards get trained in the use of firearms and batons; they know how to hurt and sometimes kill people. But most of them don't get the sort of basic unarmed self-defense training that would allow them to subdue an assailant without dangerous or lethal force.

That's where Universal Martial Arts Academy comes in. The only martial arts school with a full-time facility in the Bayview, Universal specializes in self-defense classes for security professionals and also offers classes for the general public.

Jim Hundon, the founder and head instructor, is an expert in small-circle jujitsu and holds multiple black belts in other disciplines. He's been in martial arts since high school, and trained with two instructors of Chinese kenpo who were students of Bruce Lee. He's worked with the legendary Grandmaster Wally Jay, and has since developed his own style, ju trap boxing. He's in the US Martial Arts Hall of Fame.

In other words, he's a total badass.

In person, though, Hundon is soft-spoken, polite, and humble. His modest-sized studio on Third Street, built from a trashed empty storefront, is clean and well-designed with immaculate hardwood floors. He has regular students as well

as contracts with companies like California Pacific Medical Center and Paramount Studios, where he teaches security guards how to keep themselves — and others — safe.

"The piece always missing in law-enforcement training is the empty hand," Hundon tells me. "You're in a verbal confrontation and a person takes a swing at you; what are you going to do, shoot him?"

Hundon notes that most cops spend far more time on the shooting range than they do with unarmed self-defense. "Everyone has a right to defend themselves," he says. "But you don't always have to strike back. You can protect yourself so everyone goes home alive."

In 2010, Hundon (who is 64 but looks about 35) received the Bayview Hunters Point Community Leadership Award for his work with at-risk youth. "I love giving back to the community," he says. "We're so proud to be the first martial arts school in the neighborhood." **(Tim Redmond)**

4348 Third St., SF. (415) 671-2055, www.umaacademy.info

CULTURE CHAMPION

HI TOPS

Would there have been a better time for an explicitly gay sports bar to open in SF than late 2012? You can bet your sweet basketballs there

would not. First the Giants win the World Series, packing Castro's spanking new Hi Tops with fans eager for some specialty drafts, juicy burgers, and same-sex camaraderie.

The Niners hit the Super Bowl, and a groundbreaking pic of kissing male fans in Hi Tops' gorgeously retro ball-court-locker room interior runs in Sports Illustrated. And now, with the Warriors in the playoffs, two major league basketballers, Jason Collins and Brittney Griner, have come out in very big ways.

But the plan behind Hi Tops' phenomenally successful concept took several years to come to fruition — in these economic times, a gay sports bar was a bit of a tough sell, even in the Castro. Jesse Woodward, who owns the bar with Dana Gleim and Matt Kajiwara, told us back in November that he wanted to help "reinvigorate the neighborhood's potential by opening it up to different crowds, while still respecting its heritage." Hi Tops draws a mixed crowd of sports enthusiasts with its large-screen TVs and inventive bar menu. But it also attracts those who don't consider themselves sports fans, through its relaxed vibe, creative cocktails, and general sense that this is the cool place to be. Also, it's usually full of hotties. **(Marke B.)**

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NEWS SMALL BUSINESS AWARDS



THROUGHOUT CULTURAL SEA CHANGES IN THE MISSION OVER THE LAST SIX DECADES, JAIME MALDONADO AND HIS FAMILY HAVE KEPT LA VICTORIA BAKERY A NEIGHBORHOOD FAVORITE. GUARDIAN PHOTO BY MIKE KOZMIN

CONT>>

LEGACY AWARD

LA VICTORIA BAKERY

When Jaime Maldonado's dad Gabriel opened the family's corner bakery in 1951, it was the only Latino-owned business on 24th Street. In the years since, the story of La Victoria and its famous pan dulce has become, more or less, the story of the Mission District.

That's never been more true than today, when the bakery's plate glass windows are filled with Mexican classics, but also dulce de leche scones, Mexican chocolate brownies, and prickly pear beignets that reflect the neighborhoods changing palate — in addition to the conchitas, elotitos, and maranitos that made the place a favorite.

Soon, La Victoria will include a full-service restaurant that Jaime tells the Guardian will "skip over the burrito phase and to straight to original La Victoria. It'll be the food your grandma would cook for special occasions."

Few businesses have been able to surf the Mission's changing demographics like La Victoria. The Maldonados found a way to thrive amid racial slurs in the '50s. The restaurant became a gathering place and haven for Mexicans when the blocks became carved up along the gang lines delineating close-knit immigrant communities, and a training ground for bakers who brought La Victoria's recipes to panaderias across the neighbor-

hood. In the '70s, the fern-filled restaurant in the back room was a habitué for SF's movers-and-shakers — Dianne Feinstein and Cesar Chavez were known to grab tables.

Hippies, Brazilians, and Argentineans were added to La Victoria's clientele over the years. In 1992, when Jaime took the reins from his aging pop, he was ready to make the business adjustments needed to keep La Victoria relevant. That meant focusing on the joint's strengths — no more groceries, less reliance on wholesale business.

Maldonado survived the "cherry bomb in an ant farm," as he refers to the late '90s dot-com boom, and the business slowdown after 9/11. He made the kitchen available for rent, and has since attracted an impressive list of alumni through his work with Soul Cocina's Roger Feely: Hapa SF, Sour Flour, Wholesome Bakery, Venga Empanadas. La Victoria started hosting pop-up dinners, and now looks forward to expanding into different kinds of Latin coffee drinks, and a full sit-down menu.

All in keeping with La Victoria's Mission to connect with the 'hood's new techie residents, stay true to the neighborhood's history, and connect with the "hybrid kids," as Maldonado dubs his generation of Latinos who grew up in SF's foodie scene, but can still appreciate a traditional Mission burrito.

"This corner is dying for someone to stand up and say 'I'm going to show you how,'" he says. "And we're going to do that — with

Latin flair." **(Donohue)**

2937 24th St., SF. (415) 642-7120, www.lavictoriabakery.com

SMALL BUSINESS ADVOCATE

BUSINESS ALLIANCE FOR LOCAL LIVING ECONOMIES (BALLE)

The folks at the Business Alliance for Local Living Economies were locavores before the fancy foodies ever created that word. They were talking about a new economy more than a decade ago — and their vision involves networks that are human, not just electronic.

BALLE is the heart of the movement for localism, for building economies based on communities.

Founded in 2001 by Judy Wicks, who owned a restaurant in Philadelphia, and Laury Hammel, who owned a group of sports clubs in Boston, the group has expanded to a national operation with one of its two main offices in Oakland.

BALLE offers resources, training, and connections for businesses that want to build a more sustainable economy.

The main premise of the BALLE model is the notion that businesses are best when they are locally owned, use local suppliers, and operate as part of a local community. The philosophy of the group is ecological: living economies are like all living systems, and they do bet-

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NEWS SMALL BUSINESS AWARDS

JIM AND CHARLIE SHAMIEH AND ALEX McDOW OF IT'S IT ARE SWEET ON THEIR HISTORICAL TREAT.
GUARDIAN PHOTO BY MIKE KOZMIN

ter when they're diverse and recycle energy and resources.

Not to mention that BALLE rolled out the concept of crowd-funding long before Kickstarter ever made the scene. Its built businesses that defy the traditional model — and they've succeeded. The group's dedicated to sharing that vision, and the tools they've developed, with others.

BALLE conferences, affinity groups, and mentoring programs help individual entrepreneurs and startups — but also play a role in trying to build a more equitable, just, and sustainable economy for everyone. **(Tim Redmond)**

www.bealocalist.org

EMPLOYEE-FRIENDLY BUSINESS

R & G LOUNGE

The R & G Lounge has been a fixture in San Francisco's Chinatown for 28 years. Taking up three floors with a seating capacity of 225, it's served as the backdrop for many a wedding rehearsal dinner, birthday celebration, and other special occasion bashes. But it isn't just heartwarming memories of being surrounded by friends and family with a pleasant Tsingtao buzz that linger in diners' minds. Just as often, it's the taste of the establishment's signature seafood plate: salt and pepper live Dungeness crab.

"It was love at first bite," a 25-year-old Yelper gushes about the first time she tried the specialty, back when she was in the seventh grade. The dish is available year-round, sourced locally when in season.

The R & G Lounge is known for dishing up traditional Cantonese cuisine from the Guangdong province of southern China. Most of the

workers are originally from mainland China, and live in the city.

"We have a low turnover," manager Frank Wong says of his staff, which is 70 strong. Rather than puffing up any star chefs, Wong describes the working atmosphere as decidedly "team-oriented." Conversations in Cantonese and Mandarin float through the air, mingling with the savory aromas of ox tail stew, chow mein, Peking duck, or steamed fish plucked straight from the tank. Chinatown activist groups laud the restaurant for its exemplary treatment of workers, and efforts to extend benefits to them rarely seen in the neighborhood.

The restaurant has deep roots in the Chinatown community, regularly donating to schools in the area. When hosting community-based functions, "we work a lot through the San Francisco Chinese Chamber of Commerce," says Wong, adding that multiple family members and investors own the popular restaurant, including Kinson Wong.

This connection helps drive a steady stream of "locals, business people, and tourists" through R & G's doors, and since its located along the route of the Chinese New Year Parade, the sound of drums and the sight of a dragon procession can make for delicious accompaniment for your meal. **(Rebecca Bowe)**

631 Kearny, SF. (415) 982-7877,
www.rnglounge.com

LEGACY AWARD

IT'S-IT

What's been San Francisco's go-to cold 'n creamy treat for the past 85 years? No, it's not Dianne Feinstein. It's It's-It, that native warm weather snack, created on a deliciously fateful day in 1928



when George Whitney squished a scoop of vanilla ice cream between two big oatmeal cookies and dipped the resulting sandwich into dark chocolate. For more than four decades, Whitney sold his It's-Its at Playland-at-the-Beach, until that legendary local amusement park was demolished in the 1970s. Fortune intervened, and the brand was reinvigorated — soon to

travel beyond the Bay, throughout California, and into pretty much every western state, spreading yumminess up and down the coast.

The Shamieh family now operates It's-It (the company, based in Burlingame, is headed by Charles Shamieh) and continues to uphold the tasty tradition of "the official food of San Francisco." (Take that, cioppino!)

"Sure it's always a tough to be the little guy — when you've got your Nestles and your Unilevers out there as competition," vice president of sales Jim Shamieh told us. "But we have an amazing built-in fan base that includes parents, grandparents, great-grandparents ... it's the best kind of loyalty. And we keep it current by introducing different flavors." (Those flavors include the Big Daddy — a "chunk of ice cream between two chocolate wafers" — and the Super Sundae, an ice cream dipped in dark chocolate and rolled in roasted peanuts). "And we distribute to Denver, Seattle, Portland ... pretty much everywhere this side of the Rocky Mountains." Sweet. **(Marke B.)**

www.itsiticecream.com

LOCAL MANUFACTURING

BABETTE

I cannot help but insert *italics* into Babette Pinsky quotes, bear with me.

"It didn't dawn on me that *I shouldn't* open a business by myself."

"It was sort of *survival* for a really long time."

"We have to show things the way we want them."

Perhaps such signs of effusiveness are befitting for one of the Bay's more experienced purveyors of fashion.

Pinsky started her line of comfortable, elegant items most often worn by town's over-40 set of museum and travel-inclined doyennes back in 1968. She considers the eponymous line's signature piece a pleated cream or white button-down shirt.

Her retail locations — there are eight Babette stores across the country with a ninth in the works

CONTINUES ON PAGE 18 >>

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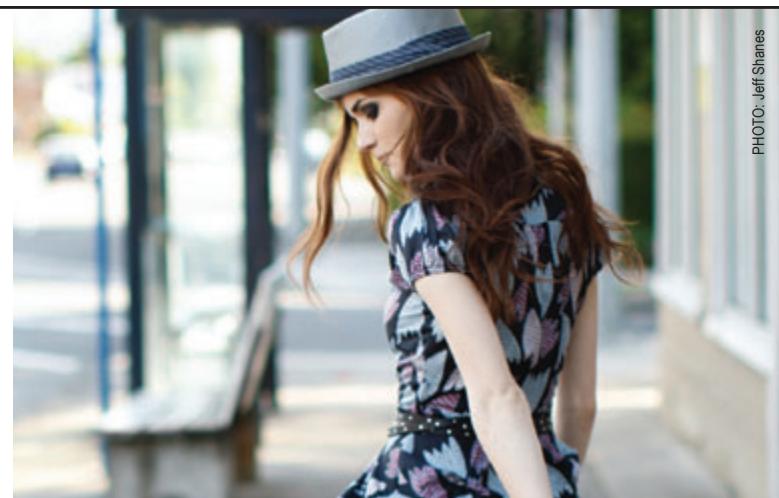


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NEWS SMALL BUSINESS AWARDS



LOOK SHARP: STEVEN AND BABETTE PINKSY MANUFACTURE THEIR CLASSY STYLES RIGHT HERE IN THE BAY AREA.

GUARDIAN PHOTO BY MIKE KOZMIN

CONT>>

for the Mid-West, and the company recently launched a thriving e-commerce site — is filled with outfits for “the woman who wants to look good without looking like her daughter,” says Pinsky, sitting for our interview with husband and co-owner of the company Steven in their Union Square shop.

But the Pinksy’s sartorial sense is but one of the reasons we’re honoring them with a Small Business Award. Perhaps just as importantly, the two provide healthcare and 401k’s for all of their 100-plus employees, and have always manufactured their clothes right here in the Bay Area, currently at their Oakland factory.

The two attribute their buoyancy in the fashion industry, in fact, to their local production line. Trade policies like NAFTA, they say, decimated the Bay Area’s fashion industry, once one of San Francisco’s biggest job sources. Their ability to continue producing quality product right here in California, they say, distinguished them from the thousands who lost their jobs over the last few decades.

Now, having survived the worst of times, Babette (the company and its founder) can be a role model company to those who would make beautiful clothes.

“The most rewarding part of this business?” asks Babette (the person this time, over a pair of round glasses that go nicely with those that Steven wears alongside her). “A big part of that is how

happy [the clothes] make our customer. I’ll come into one of our stores and a woman will tell me ‘you’ve changed my life!’ I’m a clothing designer! It’s just clothes.”

(Donohue)

361 Sutter, SF. (415) 837-1442,
www.shopbabette.com

minds behind the firm, whose aesthetic is firmly situated in high Hollywood glamour, sultry boudoir shots, and coquettish pin-up poses. It’s 1950s sexy, used to express the decidedly more inclusive ideals of beauty we revel in today. Thank goodness — we tend to think when it comes to satin bustiers, the more curves the better.

Spinelle holds that the primary aim of Shameless is to highlight the beauty of all women, regardless of whether the lady has a gap between her inner thighs. “In a culture where people, and feminine people in particular, are bombarded with advertisements designed to create feelings of inadequacy about our faces and bodies, we’re working to create a space where people can feel safe, beautiful, and empowered,” she wrote.

The space in question is a pink fortress of a building tucked away near the Legion of Honor in the Richmond District. Aspiring starlets, it is hard to miss — Spinelle describes it as “a cross between a wedding cake and the hotel that Kim Novak holes up in *Vertigo*.” Photoshoot packages start at \$450, and include hair and makeup overhauls plus a pose-worthy loaner wardrobe.

It’s the stuff dreams are made of, and everyone’s welcome to play. “No model on a billboard nor the business she represents owns the realm of fantasy — we all do,” says Spinelle. **(Donohue)**

600 35th Ave., SF. (464) 448-8277,
www.shamelessphoto.com

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The image is a black and white advertisement for Streetlight Records. At the top, the text "we pay the most" is written in a large, stylized font. Below it, "CASH DVDS!" is written in a large, bold, sans-serif font. To the left of "CASH DVDS!", the words "for your" are written vertically. To the right, the text "Just bring'em in!" is written in a stylized font. In the center is a large, oval-shaped logo for "STREETLIGHT RECORDS". The logo has a black background with a white border. Inside the border, there are four curved, grey, arrow-like shapes pointing outwards. The words "STREETLIGHT" are written in a large, bold, sans-serif font, and "RECORDS" is written in a smaller, sans-serif font below it. To the right of the logo, there is a small, grey, stylized image of a CD or DVD. To the left of the logo, there is a larger, grey, stylized image of a CD or DVD.

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GUARDIAN PHOTOS BY DAVID SCHNUR

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Gang's all here

BY THE BLOB
culture@sfbg.com

THE BLOB We so very want to love the brand new **Sydney Town Tavern** (531 Commercial, SF. www.sydneytownsf.com) in the Financial District, named after a roving gang of Australian, Irish, and English convict-rogues who terrorized the Barbary Coast. The Blob certainly enjoys a bad boy or five! The pedigree is right: Sydney Town is sister to Irish Times, right around the corner. And the drinks are nice — a huge, like pint-glass huge, pomegranate margarita will solve any afternoon problems, and a refreshing orange crush replicates an Orangesicle, though not too sticky-sweet. But the menu falls too much on the typical gourmet bar snacks side, executed not-so-stellarly: fish was leathery and its chips were a droopy few; meatballs were firm but unmemorable; truffle mac and cheese was dry and pasty. Channel your namesake and do something naughty, Sydney Town Tavern!

PS: Cherries are amazing right now; grab some at the farmers market this week.

A+ DEEP GREEN FROM JUICE SHOP

Friends, we are living in an era of \$9 juice. There's a complex story behind the founding of Juice Shop by brothers Charlie, Ben, and Jake Gulick (and Charlie's wife Linda) involving miraculous liver cleansing, which we won't relate here, because "liver cleansing." We will relate, however, the taste of our glass-bottle pint of cold-pressed, unpasteurized, kale-parsley-spinach-romaine-etc. A+ Deep Green juice, purchased at a rustic-cute street-side stand in the FiDi (there's one in Cow Hollow, too): "Deep Green delightful. Immediately, the Blob was ready to conquer her day — probably aided by some sort of squeaky super-clean hyper-liver.

Other options include Coco-Chlorophyll, pine-apple pear chia, Alpha Green, Beta Beet, and apple lemon ginger. Juice Shop will also program an entire 1-10 day cleanse to suit your needs, including an array of juices, plus aloe and blue-green algae, starting at \$62. Has there ever been a kickstarter for a personal cleanse? 353 Pine, SF. www.juiceshopsf.com

PASTRAMI ON RYE AT SHORTY GOLDSTEIN'S

So long ago seem the days when the concept of gourmet Jewish deli food was unconceived, and that cute guy with the dreads from Wise

**THE BLOB
EATS EVERYTHING**



Sons was hawking chocolate babka out of a hand cart on Ferry Plaza. Wouldn't you know it, here we are, digging with both hands and a fork into the mountain of meat Shorty Goldstein presents as a pastrami on rye (\$12). Lean is definitely not the by word here, with thick, peppery, fat-laced slices piled up like brisket on solid, if completely overwhelmed, rye (mustard and accompanying pickle provided). The Blob cannot lie — it took her two days to finish this giant, which comes out to \$6 per lunch. Not bad, and helps explain the lines down the street.

As if that were not recommendation enough, when we showed a picture of said sandwich to our very Jewish uncle from the East Coast, he grunted in condescending amusement, which in old-school East Coast Jewish terms is the closest any gourmet West Coast deli food is going to come to approval, so what's to complain?

We piled on a hefty side of farm fresh veggies as a treat (\$5) — that day it was rainbow carrots roasted with a hint of mint. Other sandwich options include exactly what you'd expect: corned beef (every day), egg salad (Mondays), beef tongue (Thursday), etc. Go eat, already. 126 Sutter, SF. www.shortygoldsteins.com

MATJES HERRING AT WALWERK

Let's waltz out of the Financial District and its parade of newbies, and right into SoMa for an old favorite, Walzwerk, which was hopping on an early Sunday evening. (If there's ever a time for wonderful, heavy East German food, Sunday dinner time is it.) The Blob had not been there for at least one historico-dialectical cycle, but the giant etchings of Marx, Engels, and Lenin on the walls still amused, the fabulously direct waitress remembered us, and the German Democratic Republic memorabilia remained fascinating and somehow hilarious.

And the food. Oh, the food. Mouthwatering sauerbraten with pickled cabbage and hefty dumplings covered in gravy, chicken breast stuffed with apples and bacon, awesomely firm cheese spaetzle, "soljanka" cabbage soup with salami, bacon, and pickles. Treat of all treats? Tangy, dill infused matjes herring (mildly salted herring served "housewife-style"), with fresh fillets soused in sour cream with apples, onions, and pickles — a light, sweet take on Thousand Island dressing, maybe, served with firm pumpernickel for spreading. We love you, tangy-sweet East German housewife! 381 South Van Ness, SF. www.walzwerk.com **SFBG**

THE SELECTOR



HERE'S AN IDEA FOR A SURREALIST FILM.

WEDNESDAY 5/15

APPLESEED CAST

Change seems to be the only constant for Lawrence, Kansas' meandering Appleseed Cast. Chris Crisci's 14-year-old band has produced eight albums, dabbled in about as many different genres, and has a revolving-door lineup that would exhaust any frontperson. But Crisci



shows no signs of tiring. In fact, the lyrics for the band's most recent album, this year's *Illumination Ritual*, were written over the course of three nights, between the hours of midnight and 4am. Though the band's career has arced far from its oldschool emo beginnings, the vespertine *Illumination Ritual* gets back to its moody roots. With a fresh lineup and a nostalgic new sound, the Appleseed Cast's tender instrumentals and Crisci's earnest vocals have never sounded so good. (Haley Zaremba)

With Hospital Ships, the Dandelion War
8:30pm, \$14
Bottom of the Hill
1233 17th St, SF
(415) 626-4455
www.bottomofthehill.com

THURSDAY 5/16

ARTPAD

Here's an idea for a surrealist film: enter one hotel room and find metal hands that respond to their viewers, enter another and find a strange light sculpture, then cut to a performance of a synchronized swimming team in a pool in the courtyard. This is no film plot, but a description of ArtPad, the arts fair that will take over the entire Phoenix Hotel for three days. With galleries from the Bay Area and beyond filling every



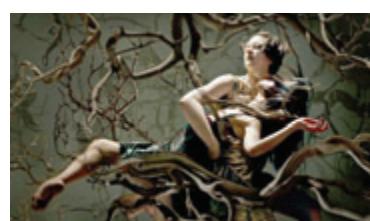
room with experimental exhibitions, while food, drink, and performances contribute to the festive vibe, the event promises to be surreally epic. (Laura Kerr)

Through May 19
\$15-\$40
Phoenix Hotel
601 Eddy, SF
www.artpadsf.com

THURSDAY 5/16

LISS FAIN

It was almost exactly a year ago that Liss Fain Dance premiered her luminous *The Water is Clear and Still* at Z Space. It's perhaps her most successful collaboration with her longtime designer Matthew Antaky, who created a translucent multi-level space that welcomed Fain's choreography and her fine dancers. It was one of those wondrous installation pieces



that you could walk around in, but most of us stayed glued to our spots in an attempt to catch everything. *Water* is steeped in Jamaica Kincaid's lyrical memories of a Caribbean childhood, both painful and exotic. Fain now has added a prologue. *Solid Ground*, based on Kincaid's latest book, in which she revisits those childhood memories from a mature woman's perspective. The piece is also moving from Z Space to YBCA's Forum, which has successfully hosted other Liss Fain Dance installations. (Rita Felciano)

Thu/16-Sat/18, 8pm; Sun/19, 5pm
forum, \$15-\$30
Yerba Buena Center for the Arts
700 Howard, SF
www.lissfaindance.org

THURSDAY 5/16

SANDRA BERNHARD

It's hard to pinpoint the moment when one learned that Sandra Bernhard was amazing. The stand-up comedian has been doing the damn thing for so long (since the '70s), that she's always

just ... been around, a fixture of the alternative culture firmament.

A foulmouthed, straightforward, erudite queer back when they never made network TV, she languidly lent cameos to Isaac Mizrahi's *Stripped* and Madonna's *Truth or Dare*, turned in seam-busting rants for her epic performance art-concert films like 1990's *Without You, I'm Nothing*, and yes, was the first regular-appearing gay character on a network sitcom on *Roseanne*. To miss Bernhard's first run in San Francisco in two years would be a revocation of your cool card, don't do it. (Caitlin Donohue)

Also Fri/17
9pm, \$45
Bimbo's 365 Club
1025 Columbus, SF
(415) 474-0365
www.bimbos365club.com



THURSDAY 5/16

BIG BOI

Any lingering notions of Big Boi as the "conventional" half of legendary Atlanta hip-hop duo Outkast should be dispelled by his two solo albums, including his most recent effort *Vicious Lies and Dangerous Rumors*, released last November. Aided by cameos from Phantogram and Little Dragon in "Vicious," Big Boi dives into rock guitars, female vocalists, and electronic bass to present a fearless, kaleidoscopic vision of rap. Track "Objectum Sexuality" sees Big Boi wax lyrical about women in between Phantogram's Sarah Barthel's floating vocals, a French interlude, and samples of atmospheric harp plucking. And just when you think he has slipped too far into moody, indie-fusion territory, Big Boi snaps you back with a devastating, horns-laden,

proudly Atlantan club banger "In the A" with T.I. and Ludacris. (Kevin Lee)

With Killer Mike, Fishhawk, Goast
8:30pm, \$35
Mezzanine
444 Jessie
(415) 625-8880
www.mezzaninesf.com

THURSDAY 5/16

JANELLE MONAE AT THE SF SYMPHONY

"Is it peculiar that she twerk in the mirror?" You can't really blame her if you've caught R&B andro-angel Janelle Monae's newest single with Erykah Badu "Q.U.E.E.N." — the ode to iconoclasm, with its simple, catchy bass line is the perfect soundtrack to strutting and popping in front of reflective surfaces. Catch the singer's turn with the SF Symphony tonight — the musicians have prepared original arrangements for her songs, and you'll get tunes from her new album to boot. The ticket price is fairly astronomical, but the evening is a fundraiser for the Symphony's educational programs, so there's that.



Plus attendees are granted access to a pre-show sparkling wine reception and after-party at City Hall. (Donohue)

7pm reception, 8pm concert, \$90-\$275
Davies Symphony Hall
201 Van Ness, SF
www.sfsymphony.org

CONTINUES ON PAGE 22 >>

CONT>>

FRIDAY 5/17

MIDI MATILDA

The first time I was confronted with local pop duo Midi Matilda, I was not-so-patiently waiting for Starfucker to take the stage at the Regency Lodge last September. Not expecting much from an electronic



duo that was playing one of its very first shows, I was dumbstruck by the second song. Midi Matilda is the embodiment of everything that's missing from contemporary twee-pop. It has a sense of intimacy, soul, and joy, embodied by great hooks and hilarious choreographed dances that are absolutely infectious. Operating backward from most bands, Midi Matilda wrote and recorded music before it ever established a live presence, gaining attention on the web with its "Day Dreams" music video. The duo's catchy, dreamy pop songs make for a nice listen, but it is its goofy antics and blissful onstage presence that make a great new addition to the San Francisco music scene. (Zaremba)

With OONA, holychild
8:30pm, \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

FRIDAY 5/17

DALE EARNHARDT JR. JR.

"You're Supposed To Roll Your Hips In Time/ You're Supposed To See Your Age Rewind" intones Dale Earnhardt Jr. Jr. on the bright electronic pop track "If You Didn't See Me (Then You Weren't On The Dancefloor)," off its new Patterns EP. On its albums, the Detroit duo of Daniel Zott and Joshua Epstein alternate between aw-shucks folksiness and the party-hearty synth-and-rock of MGMT and Phoenix. While firmly rooted in the here and now, DEJJ have shown respect to its musical inspirations with covers to classics by Madonna and the Beach Boys. The duo paid homage to Gil-Scott Heron with a shimmering, upbeat take on his funk classic

"We Almost Lost Detroit," resplendent with a video showcasing authentic locals and establishments from the Motor City. (Lee)

9pm, \$16
Independent
628 Divisadero
(415) 771-1421
www.theindependentsf.com

SATURDAY 5/18

DISAPPEARS

A 16-minute song has to do a lot of work to keep its listeners invested, but the strange thing about Disappears' "Kone" off of the band's April EP is that it is compelling because it doesn't seem to make too much of an effort. An experiment in Kraut and psych-rock, the song harkens back to the very beginnings of proto-punk; though it involves less muddy intensity, it recalls those stretches



in some Velvet Underground songs that don't feel the need to arrive anywhere, but simply relish the ride. And isn't that the aim of any good concert? It certainly will be at the Disappears' Bottom of the Hill show. (Kerry)

With LENZ, the Tambo Rays
10pm, \$12
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

SATURDAY 5/18

EXRAYS AND MWAHHAHA

Going to the Lab is like a weekly, weekend celebration of "the other." You might see any combination of drag, performance art interludes, or Sunday's ritual Godwaffle Noise Pancakes, but should definitely count on some underground, experimental shit. Hidden among the crowded club corridor along 16th and Mission, at times it becomes a mini-rave cave. This Sat/18 should be no exception to those guidelines when Exrays (members of THEMAYS and Maus Haus) bring their old-school Atari-sounding glitchiness. The band hangs on to fun melodies while the frontperson delivers mopey vocals (it could just be that his



DALE EARNHARDT JR. JR. FRIDAY/17

pling with an increasing number of unanswered health and environmental questions with their meat, questions that an increasingly centralized food industry has left mostly unanswered. Unsatisfied with the growing gaps along the production chain, farmers, butchers, and chefs have banded together under the Whole Animal movement, which emphasizes using all of an animal for preparation and consumption. At this talk, four of the Bay Area's meat authorities slice into how the movement stresses conservation and connects local producers, preparers, and eaters. After the talk, Dave the Butcher gives a whole animal butchery lesson while diners delve into delectables at the Ferry Building, with proceeds going to the Center for Urban Education about Sustainable Agriculture. (Lee)

With Chris Cosentino, Ryan Farr, John Fink and Tia Harrison
6:30pm program, \$12-\$20; 8pm butchering demo, \$80-\$100
Commonwealth Club

95 Market
(415) 597-6700
www.commonwealthclub.org SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

SUNDAY 5/19

GOTHIC TROPIC

For a band that has released so little music — only the 2011 EP *Awesome Problems* — Gothic Tropic has a developed sense of itself. Part of it is in frontperson Cecilia Della Peruti's tendency to perform shoeless so as not restrict her dance moves. Another aspect arises in her nickname for the trio, "the Sacred Three." The primary feature, though, is the band's sound. As its name sug-



gests, Gothic Tropic plays sunny and exotic psych-pop tinted with some grit and darkness, and it plays it well. See the band in all of its fully-formed glory at Brick and Mortar. (Kerry)

With Seatraffic, Cruel Summer
9pm, \$10
Brick and Mortar
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

TUESDAY 5/21

"EATING NOSE-TO-TAIL: THE WHOLE ANIMAL MOVEMENT"

Let's face it, Americans loves meat. But everyday consumers and informed connoisseurs are grap-



BY EMILY SAVAGE
emilysavage@sfbg.com

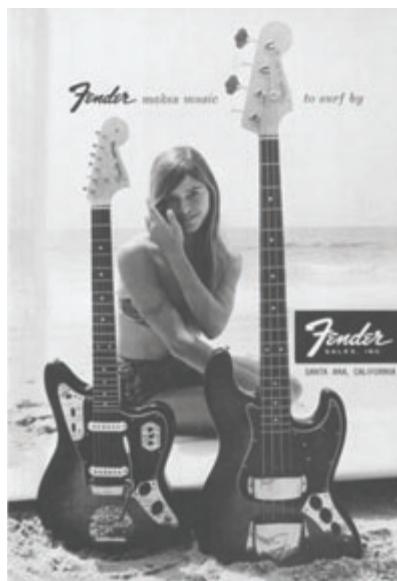
TOFU AND WHISKEY Why don't more surfers listen to **surf music**? I found myself in one of those fuzzy-eyed, web-based black holes, frustrated, rhetorically asking the question through the endless prism of social media a few months back. And furthermore, why don't surfer-musicians play authentic surf rock? While the sound was born in Southern California in the early 1960s, most of the early musicians who incorporated it weren't active participants in the sport for which it was named, save for Dick Dale. The oft-repeated story is that Dale wanted to reflect the sounds he heard in his mind while surfing. And around that time, Santa Ana, Calif. based guitar-maker Fender even ran ads with beach babes and the tag "Fender makes music to surf by."

But in the past few decades at least, the more prominent surfer-musicians seem to mostly vacillate between producing pop-punk, reggae, or more commonly, your ubiquitous, folky, banana pancake-loving Jack Johnson boredom block.

Tom Curren is in an elite class, a world champion surfer and son of legendary big-wave rider Pat Curren, he's an athlete who took all his souped-up energy, and left his sport to pursue... folk rock. He released first album *In Plain View* in March.

During an ancient ritual in which I participated last week — that would be my honeymoon on Oahu — the bus drivers, tour leaders, cabbies, and general friendly tourist industry folks kept offering up slice-of-life songs for our listening pleasure. You like music? Well, get a load of this beach-ready sound. Cue soft rock (Hawaiian-born) Jack Johnson, or, the late Honolulu singer-ukulele musician Israel "Iz" Kamakawiwo'ole. We heard Iz's "Somewhere Over The Rainbow/What A Wonderful World" medley no fewer than 15 times in seven days. I asked my husband, who grew up surfing on the Central Coast, what was up with the surfer/surf rock divide and he quietly responded, "I've never participated in surf culture, I have no idea."

When I returned to work this week, I asked local surf musician Donald Bell of **Aloha Screwdriver** a similar question, and he shut it down more academically, "I can't speak for surfers. I don't surf. I grew up skateboarding. I don't know a single one of our fans who surf. What's funny is that our biggest fans live in the gloomiest climates. We have a bunch of fans in Seattle."



Psycho beach party

He added, "I think that Californians have a kind of cultural cringe when they hear surf music, because it's the kind of thing that always gets played in the background whenever a California beach scene is shown on TV. It can feel cliché. But once you get outside of California, that baggage tends to disappear and you get treated like an exotic import."

Bell got it though, what I was after. I wanted the explosive electric guitar of Dale and the Trashmen, the wet noodling power of '90s revival acts like Phantom Surfers and Man Or Astro-Man?, or powerful throwback shock of Guantanamo Baywatch or Trashwomen (those last two, by the way, will play the **Burger Boogaloo** fest July 6-7 in Oakland). OK, so Hawaii wasn't technically the place to find the thriving surf rock stuff; if I'm being fair, I knew the style I desired wasn't based there. Plus, I didn't exactly plow through underground punk shows while visiting, being buried deep in the sand and fruity alcohol-based beverages and all.

So maybe it doesn't matter if professional surfer-musicians are out there playing the music of their cultural ancestors, there's still an avid fan base.

A week earlier, the husband and I walked down the aisle to the Ventures, "Walk Don't Run" ("Pipeline" was considered but ultimately dismissed). See, this was the music I grew up loving. The vroom-vroom-vroom of wild guitar riffs, heavy reverb, Eastern scales, rapid and escalating drumming peaking, crescendoing, wiping out. Proto-beach punk.

"People forget that before the Beatles hit, surf music was once pop

music in this country. Right now, pop music is very focused on a synthetic sound, but everything comes back around," Bell says.

And there will be a fix of the good stuff nearby this weekend, at radio station **KFJC's Battle of the Surf Bands** benefit (Sat/18, noon, \$10, all ages. The Surf Spot, 4627 Coast Hwy., Pacifica. www.kfjc.org). Bell's Alameda-based trio will play the yearly event for the second time. And the 16-band battle also includes Beachkrieg, Deadbeats, Mighty Surf Lords, Tomorrowmen, Frankie and the Pool Boys, Meshugga Beach Party, and more surf acts with cheeky names. The event benefits the station itself, and also will be broadcast using Live Cam.

Given that it does often feel like a maligned art form, the abundance of traditional surf bands participating every year at KFJC's event (now in its sixth year) seems surprising.

"There are probably more surf rock groups in the Bay Area than any other location in the world," Bell says, naming off many that will play the battle, and beyond. "A lot of that has to do with the continued support of KFJC and DJs like Phil Dirt and Cousin Mary who really championed the genre...I formed my first surf band when I was 16, and Dirt brought us into the studio to play live on the air for 30 minutes. It was crazy to have that kind of outlet. It's unheard of."

Now in his early 30s, Bell has continued to play in surf bands with his musician friends from high school

FROM LEFT: A VINTAGE FENDER AD, DONALD BELL WITH HIS GUITAR, MYRON AND E. ALOHA SCREWDRIVER PHOTO BY BRYAN WRIGHT; MYRON AND E PHOTO BY WILLIAM PERLS

— drummer Steve Slater and bassist Grant Shellen. They grew up together in Fremont and that's where they formed that first band: Chachi, Boba Fett and the Wookiee. Bell says he initially found the genre through the surf revival acts of the '90s like the Phantom Surfers and Shadowy Men on a Shadowy Planet, but then, once he was hooked, he tumbled backward toward the Ventures, Link Wray, the Shadows, and of course, Dale.

Aloha Screwdriver began in '09, and the trio plays all instrumental music. "Sometimes it veers into rockabilly or like a Ennio Morricone spaghetti western vibe, or even like a Disney Haunted Mansion feel, but I'm always holding our songs up to this idea that they could carry a Tarantino-worthy action sequence."

MYRON AND E

Listen to Myron and E's single "If I Gave You My Love" and you'll start to feel some involuntary movements, your head bouncing in agreement, shoulders shimmying side to side. It's the nature of the solid gold soul beast. The duo was recently signed to tastemaker Stones Throw, and will release newest album *Broadway*, backed by Timmion Records house band the Soul Investigators, on the label July 2. With a handful of 45s already

out there, the two — Bay Area bred Myron Glasper and Eric "E da Boss" Cooke — have successfully maneuvered an authentic soul sound that's at once smooth and celebratory (with the help of some well-placed horns). The duo, which met on tour with Blackalicious, stops by Berkeley this weekend for the East Bay Soul Stomp 2. With Bang Girl Group Revue, New Love Soul Revue, DJ Derek See, DJ Der. Sat/18, 8pm, \$9-\$12. Starry Plough, 3101 Shattuck, Berk. www.starryploughpub.com.

BLACK PUS

The first thing you need to know about Black Pus is that it's just a looping Brian Chippendale — he of Lightning Bolt fame. For this project, the madman drummer (and forever art-school kid at heart) uses percussion, a triggered oscillator, and those echoing, distorted Lightning Bolt style vocals you'd expect. Most tracks sound like a spaceship lifting off and exploding into starry darkness, repeatedly. With CCR Headcleaner, Reptilian Shape Shifters.

Sat/18, 9:30, \$10. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com. **SFBG**

HEMLOCK

1131 Polk St • 415-923-0923

WED MAY 15 8:30PM \$7 **SURPLUS 1980**
Disonova, Aberrant Phase

THU MAY 16 8:30PM \$7 **BURNT ONES**
Week of Wonders (Seattle), Fronds, Jollipin Jasper

FRI MAY 17 9:30PM \$8 **SWEET CHARIOT**
Chelsea Crowell (Nashville), Happy Family Singers (w/Paula Frazer)

SAT MAY 18 9:30PM \$10 **BLACK PUS**
(Brian Chippendale from Lightning Bolt, Thrill Jockey), CCR Headcleaner, Reptilian Shape Shifters

SUN MAY 19 6PM \$6 **THE TUNNEL**
Ghostfoot (Shreveport), Gascat

MON MAY 20 9:30PM FREE **PUNK ROCK SIDESHOW**

TUE MAY 21 8:30PM, \$6 **3 LEAFS**
Resin Cum, The Heroic Trio

WED MAY 22 8:30PM \$8 **SPECK MOUNTAIN**
(Chicago) Moonbell, Hollow Mirrors

THU MAY 23 8:30PM \$8 **THE BEETS** (NYC, Hardly Art)
Fine Steps, Tiaras

FRI MAY 24 9:30PM \$10 **KINSKI** (Seattle, Sub Pop)
Phil Manley Life Coach, Vir

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SMILING THROUGH TEARS: ANOTHER BELOVED CLUBBER MOVES ON. PHOTO BY SHAUNA REGAN

Bye bye Briski

BY MARKE B.

marke@sfbg.com

SUPER EGO It's been half a minute since I poked my stilettos through an extra-large Target bag and pulled it up to make an evening gown for hitting the town. I only have one sinus left over from the '90s, so I have to pace my nightlife, ha AS IF. But lately sometimes it's all like, "where'd everybody go?" when I go out. SF is definitely undergoing another of its periodic freak drains (although much wild unicorn magik still remains, as the Odyssey party proved last weekend).

In 1999 everyone was moving to NYC, in 2003 it was Portland, in 2007 it was Berlin, and now everyone's either moving to Oakland or LA or beyond. Soon as I manage to turn around without falling down, someone's gone: beloved DJ bear Claude VonStroke, party maniac Sleazemore, phantasmagoric art star boychild, radical queer activist Michael Lorin Friedman, future Ms. Drag Mess Universe Ambrosia Salad, almost all my tricks I didn't want to leave...

Yes, it's the economy, rising rents, influx of drones, lack of jobs or diversity or artistic opportunity, the outrageous wish to not live in a pantry with five other crazies. Also some people seem to think they want professional careers? What is this, "Star Search"?

Well, here's another story of a beloved someone moving on — but unlike many others, this one's a happy one (although it may reflect on just how high you can go in this town when it comes to dance music). "No, I'm not really afraid that once I move out of SF I won't be able to afford moving back," As You Like It crew resident and sweetest person ever DJ Briski, a.k.a. Brian Bejarano told me over the phone. "Someone will have a floor for me to crash on, and I've got family in Pacifica." That's where Briski grew up, but he spent a formative period raving in the UK in 2006, which cemented his transition from a psychedelic rock and punk fan to a deeper house sound. Minimal techno was breaking hard back then, but Briski cut his rave teeth at Back to Basics, the infamously gonzo darker-funk night in Leeds (now the longest running weekly in the world).

His signature groove is deep and somewhat tense, almost playfully post-punk — he's great at '80s rarities — and very consciously indebted to Bay psychedelic house legends the Wicked crew (check this killer mix: www.tinyurl.com/briskiHNY). In fact, his last gig here will be playing back to back with Wicked's Jenö at the next As You Like It party, Fri/17 at Mighty. Briski's off to become

the tour manager for one of tech-house's biggies, Maceo Plex, who has basically achieved pop star status in Europe, and is now based in Barcelona. Briski met the Cuban-born Maceo in Dallas a few years ago, and grew close. "My girlfriend Mariesa [Stevens, also moving], became Maceo's agent a few years back and we've been like a little rave family ever since. Our musical styles are very different, but I'll be opening for him in some places, and have access to his studio and record label to continue developing my music."

The only fear Briski has, really, is the fact that he doesn't know Spanish, despite his Nicaraguan roots. "I grew up here, and I know San Francisco will always be San Francisco, despite whatever changes come. You can still make the life you want here, and go as far as you can go with it. The dance scene is all about family and support — not just my crew, but everyone involved. It's the true spirit of the city, and that will never die."

AS YOU LIKE IT w/ Wagon Repair's Mathew Johnson and Conrad Black, plus Briski B2B Jenö. Fri/17, 9pm-5am, \$10-\$20. Mighty, 119 Utah, SF. www.ayli-sf.com

THE CLOCK

Christian Marclay's incredible round-the-clock collage of realtime film moments is one of the hottest nightlife events going — it plays 24-hours at the SF MOMA on Saturdays. You'll need to get there two-and-a-half hours early to catch midnight, but the wait dies down for 4am, so maybe go then. Saturdays through June 1, 10am until 5:45am on Sunday, \$18. SF MOMA, 151 Third Street, SF. www.sfmoma.org

KASTLE

The SF-based major player on the moody, post-dubstep R&B-sample scene has knocked up an impressive array of hits and a big following. I was more impressed by his recent classic two-step mix, which showed he really knew his sound's historical progression. With xxxy, Clicks & Whistles, Matrixxman.

Thu/16, \$16 – \$18, doors 8:30pm, show at 9pm. The Independent, 628 Divisadero, SF. www.theindependentsf.com

DIRTYBIRD PLAYERS

Oh look, it's goofball bass papa Claude VonStroke back in town to play with his wily gang of bass-keteers, including Justin Martin, Leroy Peppers (a.k.a. Christian Martin), and one of my favorites J.

Philip, who just returned from Berlin. Fri/17, 9pm, \$5 before 11pm, \$20 after. mezzanine, 444 Jessie, SF. www.mezzaninesf.com

OBJEKT

Sonic sculpting with premium put on a dark bass edge from this Berlin-via-Britain dub minimalist: "expansive banging" is a term that comes up a lot, which sounds just fine. With Gerd Jansen and the Icee Hot crew.

Sat/18, 10pm-3am, \$10. Public Works, 161 Erie, SF. www.publicsf.com

"YAZ: UPSTAIRS AT ERIC'S"

Very cool. New "San Francisco Album Project" — made up of a gaggle of fabbies like DJ Chicken, Trixie Carr, Nikki Sixx, Elijah Minelli, Dia Dear, and Precious Moments is performing this classic album from beginning to end, with added dialogue, gender clown zazz, and visual treats. Dragons, the policeman knew, were supposed to breathe fire.

Sun/19, 7pm, \$15 advance. The Chapel, 777 Valencia, SF. www.chapelsf.com

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MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see **Picks**.

WEDNESDAY 15

ROCK/BLUES/HIP-HOP

Appleseed Cast, Hospital Ships, Dandelion War Bottom of the Hill. 9pm, \$14.
Caldecott, Super Water Sympathy, Emily Moldy Café Du Nord. 8:30pm, \$8.
Alice Dimiceli, Dave Mulligan, Jordan Feinstein, James Nash Brick and Mortar Music Hall. 9pm, free.
Lee Huff vs Todd Johnny Foley's Dueling Pianos. 10pm, free.
Kevin Russel Band Biscuits and Blues. 8 and 10pm, \$15.
Mister Loveless, Teenage Sweater, Happy Fangs, Here Come Dots Elbo Room. 9pm, \$10.
Terry Savastano Johnny Foley's. 10pm, free.
Soul Train Revival with Ziek McCarter and the Revival Band Boom Boom Room. 8pm, \$5.
Surplus 1980, Disonova, Aberrant Phase Hemlock Tavern. 8:30pm, \$7.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley Burritt Room, 417 Stockton, SF; www.burrittfarm.com. 6-9pm, free.
Freddie Hughes Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Redwood Tango Trio Rite Spot. 9pm.
William Parker Quartet Yoshi's SF. 8pm, \$25; 10pm, \$16.

DANCE CLUBS

Timba Dance Party Bissip Baobab. 10pm, \$5.
Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free.
Stay Sick Monarch. 9pm, free. With DJ Omar.

THURSDAY 16

ROCK/BLUES/HIP-HOP

Big Boi, Killer Mike, Fishhawk, Goast Mezzanine. 8:30pm, \$35.
Burnt Ones, Week of Wonders, Fronds, Jollipin Jasper Hemlock Tavern. 8:30pm, \$7.
Delorean, Romans, DJ Aaron Axelsen Rickshaw Stop. 9pm, \$16.
Egg, Sophie Barker Red Devil Lounge. 9pm, \$15-\$20.
Exhausted Pipes 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm, free.
Foxy Monarch. 9pm, free. With DJ Kizmiaz.
Groovy Judy Johnny Foley's. 10pm, free.
J Boogie's Dubtronic Science Boom Boom Room. 8pm, \$7.
Chris James and the Showdowns, Pebble Theory, Voodoo Switch Bottom of the Hill. 9pm, \$10.
Picture and the Frame, Exhausted Pipes, Peck the Town Crier 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm, free.
Religious Girls, San Francesca, Split Screens, Hoot Hoots Brick and Mortar Music Hall. 9pm, \$10.
Shady Maples, Whiskerman, Cave Clove Café Du Nord. 8:30pm, \$10.
SRV Tribute with Alan Iglesias Biscuits and Blues. 8 and 10pm, \$20.
Todd vs Lee Huff Johnny Foley's Dueling Pianos. 10pm, free.

JAZZ/NEW MUSIC

Bela Fleck SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$20-\$60.
Goapele Yoshi's SF. 8pm, \$35; 10pm, \$30.
Nick Rossi Rite Spot. 9pm.
Chris Siebert Royal Cuckoo, 3203 Mission, SF;

www.royalcuckoo.com. 7:30-10:30pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm).
Pa'lante! Bissip Baobab. 10pm, \$5.
Ritual Temple. 10pm-3am, \$5.
Tropicana Madrone Art Bar. 9pm, free.

FRIDAY 17

ROCK/BLUES/HIP-HOP

Black Angels, Hanni El Khatib, Wall of Death Fillmore. 9pm, \$25.
Hello Monster, Audiodub, Culprit, Bulkhead Betty Brick and Mortar Music Hall. 8pm, \$13.
Lee Huff, Jeff V, Todd Johnny Foley's Dueling

Pianos. 10pm, free.

Lee Vilenski Trio Rite Spot. 9pm.
Main Squeeze Boom Boom Room. 8pm, \$10.
Midi Matilda, OONA, holychild Rickshaw Stop. 8:30pm, \$10-\$12.
MIRV, Kehoe Nation, Polkacide Bottom of the Hill. 9pm, \$17.
Mobb Deep DNA Lounge. 8pm, \$20.
Ocean Blue, Orange Peels Café Du Nord. 7pm, \$15.
Savoy: Live With Lasers, Lobounce Slim's. 9pm, \$16.
SRV Tribute with Alan Iglesias Biscuits and Blues. 8 and 10pm, \$20.
Sweet Chariot, Chelsea Crowell, Happy Family Singers Hemlock Tavern. 9:30pm, \$8.
Top Secret Band Johnny Foley's. 10pm, free.
Claude Von Stroke, Justin Martin, Kill Frenzy, Leroy Peppers, J. Philip, Worthy Mezzanine. 9pm, \$5-\$20.

JAZZ/NEW MUSIC

Bela Fleck SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$65.
Goapele Yoshi's SF. 8pm, \$40; 10pm, \$35.
Mike Reed's People Places and Things, Darren Johnston Ensemble Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 8pm, \$10-\$15.
Trance Mutations #3 Lab, 2948 16th St, SF; www.thelab.org. 9pm, \$5.
Lee Vilenski Rite Spot. 9pm.

FOLK/WORLD/COUNTRY

Flamenco del Oro with Kina Mendez cante ya baile, Stephanie Narvaez baile, Glopal Slavonic Emerald Tablet, 80 Fresno, SF; www.flamencodeloro.com. 8pm, \$10.
Shapes Redwood Grove at the SF Botanical Gardens, 1199 Ninth St, SF; www.brownpaper-

tickets.com. 6-8pm.

DANCE CLUBS

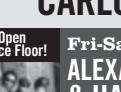
DJ What's His Fuck Riptide Tavern. 9pm, free.
Hella Tight Amnesia. 10pm, \$5.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm.
Old School JAMZ El Rio. 9pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.
Smoke N' Mirrors Monarch. 9:30pm, \$10.
Thirsty Third Fridays Atmosphere, 447 Broadway, SF; www.a3atmosphere.com. 10pm, \$10.
Queer Cumbia Bissip Baobab. 8pm, \$3-\$7.

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JAZZ/NEW MUSIC

Bela Fleck SF Jazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$65.
Goapele Yoshi's SF. 8pm, \$40; 10pm, \$35.
Mike Reed's People Places and Things, Darren Johnston Ensemble Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 8pm, \$10-\$15.
Trance Mutations #3 Lab, 2948 16th St, SF; www.thelab.org. 9pm, \$5.
Lee Vilenski Rite Spot. 9pm.

FOLK/WORLD/COUNTRY

Flamenco del Oro with Kina Mendez cante ya baile, Stephanie Narvaez baile, Glopal Slavonic Emerald Tablet, 80 Fresno, SF; www.flamencodeloro.com. 8pm, \$10.
Shapes Redwood Grove at the SF Botanical Gardens, 1199 Ninth St, SF; www.brownpaper-

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MUSIC LISTINGS

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SATURDAY 18

ROCK/BLUES/HIP-HOP

Bay Area Heat Johnny Foley's. 10pm, free.
Bhi Bhiman, Meklit and Quinn SF Live Arts at Cyperian's, 2097 Turk, SF; www.novalleymusicseries.com. 8pm, \$15.
Black Pus, CCR Headcleaner, Reptilian
Shape Shifters Hemlock Tavern. 9:30pm, \$10.
Crackerjack Preacher Riptide Tavern. 9pm, free.
Disappears, LENZ, Tambo Rays Bottom of the Hill. 10pm, \$12.
Foreverland: Michael Jackson tribute Slim's. 9pm, \$16.
Hibity Dibbity Thee Parkside. 3pm, free.

Juanes Warfield. 8pm, \$39.50-\$100.
Laura Marling Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$25.
Mud City Manglers, Vans, Arabs, Spider Garage Thee Parkside. 9pm, \$7.
Project Pimento Rite Spot. 9pm.
Robert Randolph and the Family Band Bimbo's. 8pm, \$75-\$150. Blue Bear School of Music Benefit.
"RS Loud Tour" with Brandon and Savannah, Taylor Matthews, Alex Aiona Great American Music Hall. 8pm, \$18-\$20.
Shahram Solati, Firoozeh, Sami Beigi Mezzanine. 9pm, \$50.
Skerik's Bandalabra feat. members of MCTuff Boom Boom Room. 8pm, \$10.
Sonny Rhodes Biscuits and Blues. 8 and 10pm, \$20.
Todd, Lee Huff, Jeff V Johnny Foley's Dueling Pianos. 10pm, free.
Y&T Fillmore. 9pm, \$36.50.



WEDNESDAY 05/15
8PM • \$8 ADV & DOOR
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• Three Times Bad
• 1 Man Banjo

THURSDAY 05/16
9PM • \$5 ADV & DOOR
• Huntinanny
• Bad Bad
• Carver Cortez
• Hyper Buzz

FRIDAY 05/17
9PM • \$8 ADV & DOOR
• Tiki Houseman
• Paul Manousos
• Sit Kitty Sit
• Felsen
• G.G. Tanaka Electric Band

SATURDAY 05/18
9PM • \$8 ADV & DOOR
• On Telegraph
• Dialectic
• Sara Routh

SUNDAY 05/19
8PM • \$8 ADV & DOOR
• All My Pretty Ones
• Sea Dramas

MONDAY 05/20
8PM • \$FREE
• Open mic with Brendan Getzell

TUESDAY 05/21
8PM • \$8 ADV & DOOR
• Rich DeWilde
• James Houlahan
• Brod Rob

WEDNESDAY 05/22
9PM • \$8 ADV & DOOR
• Old Stock
• Secret Suspenders
• We Will Be Lions

THURSDAY 05/23
9PM • \$8 ADV & DOOR
• The Honey Wilders
• Hot Nun
• The Bye Bye Blackbirds

FRIDAY 05/24
9PM • \$10 ADV & \$12 DOOR
• Just People
• De La Warr
• 10 and the Echoes
• Worth

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Project Pimento Rite Spot. 9pm.
Wear? Hear! Suitable Actions, Lost and Found, Exo-Skatch Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 7:30pm, \$10-\$15.

FOLK/WORLD/COUNTRY

Free Dive Red Poppy Art House. 8pm, \$12-\$15.
Gamelan Sekar Jaya Yerba Buena Gardens, Mission between Third and Fourth Streets, SF; www.ybgfestival.org. 1-2:30pm, free.
Go Van Gogh Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
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Lounge. 9pm, \$10-\$15.

Fringe Madrone Art Bar. 9pm, \$5.

Kinky Disko Underground SF. 424 Haight; www.kinkydisko.com. 10pm, \$7.

Kiss the Sky Bissip Baobab. 9pm, \$5.

OK Hole Amnesia. 9pm, \$5-\$7.

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.

Radio France Bissap, 3372 19th St, SF; (415) 826 9287. 6pm.

Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10.

Smiths Party Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5.

Super Big Gay Dance Party El Rio. 3-8pm, \$7.

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Trapeze VI: Electro-Casba Monarch. 9pm, \$10.

Uncanny Valley, DJ Sean Dimentia, hostess Lady Bear and her Dark Dolls Café Du Nord. 9:30pm, \$7.

Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 19

ROCK/BLUES/HIP-HOP

Dillinger Escape Plan, Faceless, Royal Thunder, Rob Metal DNA Lounge. 8:30pm, \$20.

Hans Eberbach Castagnola's, 286 Jefferson, SF; www.castagnolas.com. 2pm, free.

Fabolous, Pusha T Mezzanine. 9pm, \$27.50-\$60.

Flobots, Wheelchair Sports Camp, All City Elite Café Du Nord. 7:30pm, \$15.

Gothic Tropic, Seataffic, Cruel Summer Brick and Mortar Music Hall. 9pm, \$10.

Terry Savastano Johnny Foley's. 10pm, free.

Tunnel, Ghostfoot, Gashcat Hemlock Tavern. 6pm, \$6.

Yard Sale, Scott Young Rite Spot. 5pm.

JAZZ/NEW MUSIC

Bela Fleck SF Jazz Center, 201 Franklin, SF; www.sffjazz.org. 7:30pm, \$25-\$65.

Goapele Yoshi's SF. 7pm, \$35; 9pm, \$30.

Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Coburns Tupelo, 1337 Grant, SF; www.tupelos.com. 4-7pm, free.

GoldDiggers, Moonshine Maybelline Thee Parkside. 4pm, free.

ZOFO's Mosh Pit Red Poppy Art House. 4pm, \$20.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.

Crème Fraiche ft. Mrs. Blythe Monarch Lounge. 9pm, free.

Dub Mission Elbo Room. 10pm, \$5-\$10.

Ms White, Vin Sol, Matrixxman, Robert Jeffrey Monarch. 9:30pm, \$5.

MONDAY 20

ROCK/BLUES/HIP-HOP

Jeremy Messersmith Café Du Nord. 7:30pm, \$12.

Tyler the Creator, Earl Sweatshirt Regency Ballroom. 8pm, \$30.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-\$5.

M.O.M. Madrone Art Bar. 6pm, free.

Monarch Live Mondays Monarch. 8pm, free.

Soul Café John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.

Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free.

TUESDAY 21

ROCK/BLUES/HIP-HOP

Devendra Banhart, Rodrigo Amarante Regency Ballroom. 8pm, \$30.

Boris, Bosse-de-Nage Rickshaw Stop. 8pm, \$18.

Butt Problems, D'Jelly Brains, Nanash 774 Riptide Tavern. 9:30pm, \$6.

Union Trade Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Terry Disney Burritt Room, 417 Stockton, SF; www.burrittavern.com. 6-9pm, free.

Drizoletto Rite Spot. 9pm.

Rova Saxophone Quartet Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. Noon, free.

FOLK/WORLD/COUNTRY

Drizoletto Rite Spot. 8:30pm.

DANCE CLUBS

Brazilian Wax Elbo Room. 9pm, \$7.

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STAGE

May flowers

Smuin Ballet presents a noteworthy 'Bouquet'

SMUIN'S SPRING FLING INCLUDES PERFORMANCES ACROSS NORCAL.

PHOTO BY KEITH SUTTER



BY RITA FELCIANO
arts@sfbg.com

DANCE Smuin Ballet has grown up. Perhaps that should come as no surprise, since the company celebrates its 20th anniversary this November. While the troupe, now 17 strong, has always been engaged in showing what ballet can be without huge production values (and huge budgets), the company is lately doing it better than ever.

Six years ago Michael Smuin died unexpectedly, and a remarkable woman stepped into the cowboy boots he was so fond of wearing. Artistic and executive director Celia Fushille, a founding member and longtime Smuin performer, has done a remarkable job raising the level of dancing, of choreography, and of widening the company's appeal to more than Smuin's traditional, older audience who "just loved Michael."

Perhaps this fact should be irrelevant, but it is not: Fushille is also one of very few women who are running professional ballet companies. While she is committed to Smuin's huge repertoire — and she chooses wisely from a very mixed bag — more importantly, she is stretching these dancers with choreography that is fresh, wide-ranging, and never less than professional.

The current program, "Bouquet," which runs at Yerba Buena Center for the Arts through this weekend before moving to Walnut Creek, Mountain View, and Carmel, is very much worth seeing.

The evening opened with Smuin's 1999 *Chants d'Auvergne*, set to a collection of French folk songs popularized by Joseph Canteloupe's grand arrangements. The orchestration is unbearably soupy and an operatic soprano seems so irritatingly inappropriate for the original material's simplicity. But Smuin cut through all that ballast and managed to create a modest, charming,

and highly romantic vision of country life.

Light in spirit, often with a touch of humor, Smuin's choreography deftly incorporates casual touches into balletic solos, duets and trios. Jonathan Dummar put his long lines to good use in a goofy yet elegant solo. Longtime company member Erin Yarborough brought ardency to her solo, as well as to her duet with Jonathan Powell.

The gem of the evening was Helen Pickett's 2008 *Petal*, set to music by Thomas Montgomery Newman and two four-hand piano pieces by Philip Glass. The work's title promised something flowery. Nope. The octet, excellently performed, offered highly structured, high-octane choreography with moments of such intimacy that they sent shivers down your back. Performed in a white box lit in colors that ranged from blinding yellow to sunset orange, *Petal*'s constantly changing relationships created a pulsating space anchored by stillness. Dancers might move downstage as if being sucked into the audience; the next moment they became part of the scenery, rooted like columns or cornice pieces. A woman might sail high above her partners moments before another tore through a male relationship.

The lush sensuality of liquid torsos and dancers twining around each other balanced the non-stop,

full-out dancing, with limbs shooting sky high or snaking along the floor. Yet these people — and they were people — suggested a sense of ease within their own skin that translated to the way they connected and separated. Small caresses around someone's neck, or on an inner thigh, gave *Petal* one of its most appealing qualities: the intimacy of the human touch.

Last on this pleasing program was Darrell Grand Moultrie's *Jazzin'*, bookended by exuberant ensemble dancing. Opener "Struttin'" was set to the Count Basie Orchestra's take on Duke Ellington, the finale to the Wynton Marsalis Lincoln Center Jazz Orchestra with the LA Philharmonic. How can you go wrong with inspiration like that? These sections were choreographed with a sense of gusto and joyous celebration of the beat, but without too much personal vision.

For that we had to wait for the center sections of *Jazzin'*, which offered more theatrically nuanced choreography. Newcomer Erica Felsch's "Spring in My Step" channeled a Marilyn Monroe-esque mix of innocence and sexual allure with wit and charm. The punchy "Takin' No Mess," in which a woman is trying to sell a chair and something else, sounded a different note of humor. Jane Rehm — perhaps the Smuin company's finest stylist — revealed a comedic side of her talent by hitting every move, every glance with just the right timing. In the dark "Solitude" — again set to Ellington — Joshua Reynolds gave a man's tortured soul all the pain and dignity it served. It was a beautiful performance. **SFBG**

SMUIN BALLET

Thu/16-Sat/18, 8pm (also Sat/18, 2pm); Sun/19, 2pm, \$24-\$65
 Yerba Buena Center for the Arts
 701 Mission, SF
www.smuinballet.org

BY ROBERT AVILA
arts@sfbg.com

THEATER In the downstairs den of her Noe Valley home, director Vidhu Singh and her cast are rehearsing some of the opening scenes in a madcap and punchy satirical revue making its US premiere at the Brava Theater this week. In the center of the room, to the driving beat of some irresistible Eastern pop, an MC (played by veteran improv actor-teacher Mick Laugs) introduces the diverse ensemble in the manner of a runway fashion show, as each character parades to the front of the stage to strike a pose in her or his burqa — because, female or male, just about everyone wears a burqa in this play.

Especially in this domestic setting, the whole project seems a good-natured and relaxed affair. At the same time, it's impossible to ignore the charge that comes with the satirical appropriation of this politically fraught piece of clothing, or miss the serious intention behind every comical line and gesture. For all its campy humor, *Burqavaganza* is a defiant piece of political theater — and, it turns out, a critique of much more than an embattled piece of female attire.

Written by award-winning Pakistani playwright, journalist, and human rights activist Shahid Nadeem, *Burqavaganza* sends up authoritarianism and extremism at large, the burqa becoming a byword for various public masks and ideological certainties thrown around by both sides in the tangled "war on terror." The word itself is woven obsessively into the dialogue like a ubiquitous fabric, its constant iteration — including in names and titles — making for a comical punctuation that sounds more and more absurd as time goes on. By the end, "burqa" becomes a nonsense word, burbling on the surface of an irrational state of affairs churned by deeper interests and forces that otherwise go unnamed.

First produced in Lahore by the Ajoka Theatre Company — co-founded by Nadeem and wife Madeeha Gauhar (the play's original director) — *Burqavaganza* was quickly banned by the Pakistani government after complaints from women members of a fundamentalist political party. That has not stopped it being mounted in various provinces of the country, however. As for its US debut, director Singh thinks it has

Take it all off

Brava Theater introduces banned Pakistani political satire 'Burqavaganza' to an American audience



something to offer local audiences beyond just entertainment.

"It seems to me that people want to talk about issues, but they don't have a way of addressing the debate about the burqa; and the play does that using humor and satire. That makes it very accessible. It humanizes the characters while highlighting the debate," Singh says. "I think the divide between the West and Islam is so sharp. The play tries to address both sides of the divide. On the one hand, it offends conservative Muslims, who think basically you're making fun of the burqa. On the other hand, it's also a critique of the West and the US's attitude toward Islam, and parodies the war on terror. So it sort of offends people on both sides — and it's funny, so it works."

Positioning itself somewhere between Islamist extremism and Western imperialism, *Burqavaganza* critiques both from the ground of human dignity

FEAR THE BEARD? BURQAVAGANZA

and respect for human rights. Such principled critique is more widespread throughout Muslim-majority countries than many here in the West might suspect, according to human rights lawyer and author Karima Bennoune, whose new book, *Your Fatwa Does Not Apply Here: Untold Stories from the Fight Against Muslim Fundamentalism* (forthcoming from W.W. Norton), is a far-flung firsthand survey of artists, intellectuals, and activists across the Muslim world combatting Islamist extremism in the cultural realm. Among the artists she profiles are Nadeem and Gauhar. (In fact, she adapts her title from a line in another Ajoka Theatre play, *Bulha*). Bennoune says Ajoka has proved more outspoken in their critique of Muslim fundamentalism "than many liberal circles or diaspora populations in the West dare to be."

"What is perhaps most remarkable is that the Ajoka Theatre Company debuted this play, complete with its satire of burqa-obsessed extremists, in Pakistan in 2007, as political violence was on the rise — and only about a month after the nearby killing of the 36-year-old Punjab minister for social welfare, the women's rights advocate Zil-e Huma Usman," says Bennoune in a recent email correspondence. "Her murderer said she was not sufficiently covered in her shalwar kameez [a traditional South Asian dress]. As I write in my book, the real 'Burqavaganza' was right there, just outside the theater door."

For all its humor and high spirits, *Burqavaganza* has the potential to provoke questions as well as debate among the Bay Area audiences who come to see it. But that, enthuses Bennoune, is all to the good.

"The importance of a production of this kind in the US now after the Boston bombings — when there is still such a limited space to offer a sharply critical yet non-discriminatory response to the terrible mentality that accompanies jihadism — cannot be overstated. After all, as Nadeem reminds us, 'We all live in a Burqavaganza.'"
SFBG

BURQAVAGANZA

Through June 2
Opens Thu/16, 8pm; runs Thu-Sat, 8pm; Sun, 3pm, \$20
Brava Theater Center
2781 24th St, SF
www.brava.org

STAGE LISTINGS

BIRDS OF A FEATHER

PHOTO BY LOIS TEMA PHOTOGRAPHY



Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings to listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Arcadia ACT's Geary Theater, 415 Geary, SF; www.act-sf.org, \$20-95. Previews Thu/16-Sat/18, 8pm (also Sat/18, 2pm); Sun/19, 2pm. Opens Wed/22, 8pm. Runs Tue-Sat, 8pm (also Wed and Sat, 2pm); May 28 show at 7pm; Sun, 2pm (additional show May 26, 8pm). Through June 9. American Conservatory Theater performs Tom Stoppard's literary romance.

Birds of a Feather New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org, \$25-45. Previews Fri/17-Sat/18, 8pm (also Sat/18, 2pm); Sun/19, 2pm. Opens Fri/24, 8pm. Runs Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 29. New Conservatory Theatre Center performs the San Francisco premiere of Marc Acito's tale inspired by two gay penguins at the Central Park Zoo.

Burqavaganza Brava Theater Center, 2781 24th St, SF; www.brava.org, \$20. Opens Thu/16, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through June 2. Brava! For Women in the Arts and RasaNova Theatre present Shahid Nadeem's Bollywood-style "love story in the time of jihad."

Krispy Kritters in the Scarlett Night Exit on Taylor, 277 Taylor, SF; www.cuttingball.com, \$10-50. Previews Fri/17-Sat/18, 8pm; Sun/19, 5pm. Opens May 23, 7:30pm. Runs Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm; no shows June 8); Sun, 5pm. Through June 16. Cutting Ball Theater performs Andrew Saito's *Howl*-inspired portrait of San Francisco.

ONGOING

Acid Test: The Many Incarnations of Ram Dass Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org, \$15-50. Fri/17, 8pm; Sat/18, 5pm. Playwright Lynne Kaufman invites you to take a trip with Richard Alpert, a.k.a. Ram Dass (Warren David Keith), as he recounts times high and low in this thoughtful, funny, and sometimes unexpected biographical rumination on the quest for truth and meaning in a seemingly random life by one of the big wigs of the psychedelic revolution and (with his classic book, *Be Here Now*) contemporary Eastern-looking spirituality. (Avila)

Black Watch Drill Court, Armory Community Center, 333 14th St, SF; www.act-sf.org, \$100. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 16. American Conservatory Theater presents the National Theatre of Scotland's internationally acclaimed performance about Scottish soldiers serving in Iraq.

Boomeraging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org, \$15-50. Tue, 8pm. Through May 28. Comedian Will Durst performs his brand-new solo show.

Dirty Dancing: Live! Dark Room, 2263 Mission, SF; dirtydancinglive-fbe.eventbrite.com, \$20. Fri-Sat, 8pm. Through May 25. Watermelons will be carried, lifts will be attempted, eyes will be hungry, and *nobody* better put Baby in a corner.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://foodiesthemusical.com), \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Last Love Mojo Theatre, 2940 16th St, SF; [www.mojotheatre.com](http://mojotheatre.com), \$17-30. Thu/16-Sun/19, 8pm. Will the apocalypse save us from ourselves? Mojo Theater again raises that question as it presents the second installment in director-playwright Peter Papadopoulos' *Love-Gone-Wrong-at-the-End-of-the-World* trilogy, the follow-up to last season's fertile and funny *Last Love*. The story centers on a George and Martha-esque couple, Charles (Jonathan Bender) and Lucida (Kimberly Lester), who on the eve of their fifth wedding anniversary declare all-out war, lobbing younger lovers at each other only to find their new partners (played by an increasingly endearing Michael Saenz and an unexpectedly powerful Gloria McDonald) have a past together and unresolved issues of their own. The strength of the production lies less in its premise than in the penetrating humor and emotional veracity in Papadopoulos' sure, heightened dialogue. (Avila)

Little Me Eureka Theatre, 215 Jackson, SF; www.42ndstreetmoon.org, \$25-75. Wed/15, 7pm; Thu/16-Fri/17, 8pm; Sat/18, 6pm; Sun/19, 3pm. 42nd Street Moon performs Neil Simon's outrageous musical.

The Lost Folio: Shakespeare's Musicals UnScripted Theater, 533 Sutter, Second Flr, SF; www.un-scripted.com, \$10-20. Thu/16-Sat/18, 8pm. Un-Scripted Theater Company performs a fully-improvised, full-length musical inspired by Shakespeare.

The Merry Wives of Windsor Buriel Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; www.african-americanshakes.org, \$10-35. Sat, 8pm; Sun, 3pm. Through May 26. African-American Shakespeare Company performs a twist on the Shakespeare classic, set in an urban neighborhood in the 1950s.

PlayGround Festival of New Works Various venues, SF and Berk; www.playground-sf.org, \$15-40. Through May 26. The 17th fest presented by "San Francisco's incubator for a new generation of playwrights" includes the PlayGround Film Festival, staged readings of four new full-length plays, a fully-produced program of six short plays, panel discussions, and more.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity, \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org, \$15-50. Thu/16, 8pm; Sat/18, 8:30pm. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

Talk Radio Actors Theatre of San Francisco, 855 Bush, SF; [www.actorstheatresf.org](http://actorstheatresf.org), \$26-38. Wed-Sat, 8pm. Through June 15. Actors Theatre of San Francisco performs Eric Bogosian's breakthrough 1987 drama.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical Hypnodrome, 575 10th St, SF; [www.thrillpeddlers.com](http://thrillpeddlers.com), \$30-35. Thu-Sat, 8pm. Extended through June 29. This is Thrillpeddlers' third Cockettes revival, a winning streak that started with *Pearls Over Shanghai*. While not quite as frisky or imaginative as the production of *Pearls*, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila)

The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org, \$25-50. Fri/17, 8pm; Sat/18, 5pm. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. Note: review from an earlier run of the same production. (Avila)

Vital Signs: The Pulse of an American Nurse Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://themarsh.org), \$15-50. Sun, 7pm. Through June 16. Registered nurse Alison Whittaker returns to the Marsh with her behind-the-scenes show about working in a hospital. (Avila)



ALL SHOWS ALL AGES

FRIDAY MAY 17
BLACK COBRA
VIPERS
TALK OF SHAMANS
POSOLE

SUNDAY MAY 19 - 7:30 PM
DILLINGER ESCAPE
PLAN

WEDNESDAY MAY 22
HANZEL UND GRETYL

THURSDAY MAY 23
VICTORIA & THE
VAUDEVILLAINS
UNWOMAN
THE BLAH BOUTIQUE

THURSDAY MAY 30 - 7:30 PM
COMEBACK KID

TUESDAY JUNE 4
FEAR FACTORY
W. HATE ETERNAL

FRIDAY JUNE 7
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FRIDAY MAY 17 • 9PM
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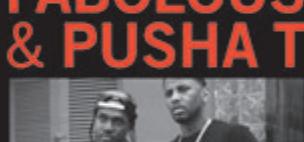
CLAUDE VONSTROKE • WORTHY • J. PHILIP
JUSTIN MARTIN • LEROY PEPPERS • KILL FRENZY



SATURDAY MAY 18 • 9PM
SHAHRAM SOLATI



SUNDAY MAY 19 • 9PM
FABOLOUS & **PUSHA T**



WEDNESDAY MAY 22 • 8:30PM
MATTHEW DEAR (LIVE)



5.24 INC. + DAM FUNK (DJ)

5.25 AZARI & III + LEE FOSS

TODD TERRY + LDL DJS

5.29 CHVRCHES (SOLD OUT)

5.30 LADYHAWKE (DJ), CASEY

SPOONER (FISCHERSPOONER DJ)

6.01 BAG RAIDERS (DJ SET)

CLASSIXX (DJ SET), RAC

6.07 FUTURE FRIDAYS

6.15 CHILLIN

6.20 BOYS NOIZE

6.22 FAKE BLOOD, ALEX METRIC

6.26 KELLY ROWLAND, THE DREAM

6.27 MYKKI BLANCO

6.29 EDEN PRIDE

9.20 ABC

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5.15 **TOURNAMENT**

THURSDAY | **DANCE KARAOKE WITH**
5.16 **DJ PURPLE**
(NO COVER)

FRIDAY | **DARLING NIKKI AND**
SHIPS IN THE NIGHT
5.17 A GAY SOIREE ON THE LOVE BOAT,
BENEFITING HEALING WATERS
WILDERNESS ADVENTURE

SATURDAY | **SMITHS NIGHT SF**
5.18 80's, NEW WAVE, INDIE AND
CLUB BANGERS

SATURDAY | **SHE SAID**
5.19 EVERY THIRD SUNDAY FUNDAY
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ARTS + CULTURE

BY MATT FISHER

arts@sfbg.com

VISUAL ART It's art fair time again. Last year there were three, this year there are only two, though it looks like artMRKT, which is taking over now defunct SF Fine Art Fair's slot at Fort Mason, has pretty much absorbed the former's area galleries. ArtPadSF, the more festive of the two fairs, will again be renting out all the rooms at the Tenderloin's Phoenix hotel. (Both fairs run Thu/16-Sun/19). I can't help but wonder, will there be synchronized swimming again in the pool this year?

Say what you will about whether or not art fairs are a reasonable way to actually engage artworks in a serious way (read: they're not), they do offer exposure to people that are worth knowing more about. With that in mind, here's our locals only guide to Bay area artists — some emerging, some established — whose work you can catch at the fairs.

ARTPADSF

ANDREW BENSON,
JOHANSSON PROJECTS

Benson's sometimes gooey, sometimes crunkly digital video/experimental software work breathes some ragged, frenetic energy into the standard trope of "relationships between the body and technology." His piece is scheduled to be projected from the Phoenix onto the six-story building next door at 8pm, Thu/16-Sat/18.

JUSTINE FRISCHMANN,
UNSPEAKABLE PROJECTS

Frischmann's paintings look like something that one of those spiders on Benzedrine would make. If it lived inside an Etch A Sketch. And used neon spray paint. During a dust storm. Trust me, these are compliments.

DAVID HEVEL, MARX & ZAVATTERO

Hevel makes collaged sculptures and sharp pop abstract paintings, usually riffing on American celebrity. His work at the fair will be very MTV 1983.

SCOTT HOVE, SPOKE ART

Will Oaklander Hove be showing one of his intensely drugged up fanged wall cakes, a knotted rope work installation, or a surrealism-on-meth painting? Yeah, it all sounds good to me, too.

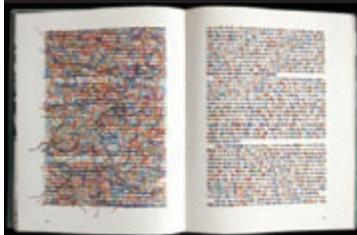
JASON KALOGIROS,
QUEEN'S NAILS GALLERY

Kalogiros makes edgy, dense, cerebral, photo-based works, lately by manipulating found commercial images. I'm



Fair play

Notable locals at
artMKT and ArtPadSF



hoping to see a couple from his series of Cartier and Bvlgari watches.

ED LOFTUS, GREGORY LIND GALLERY

Loftus does photorealism pretty much the right way, by marrying intense attention to detail with an obsessive and neurotic subject matter that crawls under your skin ever deeper the more time you spend with it. While you're in Gregory Lind's space, also check out Thomas Campbell and Jovi Schnell.

MATT MOMCHILOV,
UNSPEAKABLE PROJECTS

Momchilov queers punk and rock fandom in the traditional sense of the word, meaning his paintings and sculpture snatch and redirect standard accoutrements of punk fanboys and girls to point that hardcore laser focus in new directions and at more Fey subjects.

GREGG RENFROW, TOOMEY-TOURELL

I won't blame you one bit if you try to lick Renfrow's luminous, vibrating color field abstractions. His meticulous, precise, wondrous paintings are like visual everlasting gobstoppers, and I fully expect that by the time I see 'em, they'll have a layer of saliva all over.

ARTMRKT

JOHNNY ARNOLD,

TRAYWICK CONTEMPORARY

The fair's Collector's Lounge will

JOSHUA HAGLER'S *ABDUCTION OF DANIEL BOONE'S DAUGHTER BY THE INDIANS* (TOP); LAUREN DICCIOCIO'S *AMERICA ON AMERICANS*.

be showing Arnold's video created to accompany the richly saturated, haunting landscape photos that will be showing offsite at the gallery.

CAROL INEZ CHARNEY,
SLATE CONTEMPORARY

Charney's complex photographs were the single most outstanding thing I saw last year at ArtPad. That's complex like a personality, not like your taxes. A year later, I'm prepared for the brainfreeze again.

AMANDA CURRERI, ROMER YOUNG

Curreri's precisely conceived conceptual color and abstract works are subtle in that they tend to yield only small nibbles at first pass, but they're deceptive that way, and usually end up smacking you around by the time it's all over.

LAUREN DICCIOCIO,
JACK FISCHER GALLERY

DiCioccio has recently been applying her super-meticulous needlework to fastidiously x-ing out individual letters in pages of books, as an act of both scrutiny and physical redaction of the received, mediated world.

JOSHUA HAGLER,
JACK FISCHER GALLERY

Somewhere in the Hamptons summer home where Glenn Brown and Lucian Freud are renting with Mark Tansey and Matthew Day Jackson, Hagler is stoned on the couch making fart noises with his armpits. That is also a compliment.

CLAIRE ROJAS, GALLERY PAUL ANGLIM

Sure Gallery Paul Anglim shows Barry McGee, but I'll be looking at the Rojas paintings, whose hard edge and off-kilter abstractions of interior architectural spaces are spot-on and mesmerizing.

DIANE ROSENBLUM,
SLATE CONTEMPORARY

Rosenblum switches up hyperanalytical and conceptual works that incorporate research, crowdsourced interactions, and photography. I'm hoping to see images from a series of recent photos that work in Flickr comments into the image.

DANA HART STONE, BRIAN GROSS

I can't wait to examine Hart Stone's paintings up close, which in the past have been made by repeatedly transferring or printing antique images in rows onto canvas. Also at Brian Gross are Bay Area stalwarts Roy de Forest and Robert Arneson. **SFBG**

www.art-mrkt.com/sf; www.artpadsf.com

Joyful noise

BY NICOLE GLUCKSTERN
arts@sfbg.com

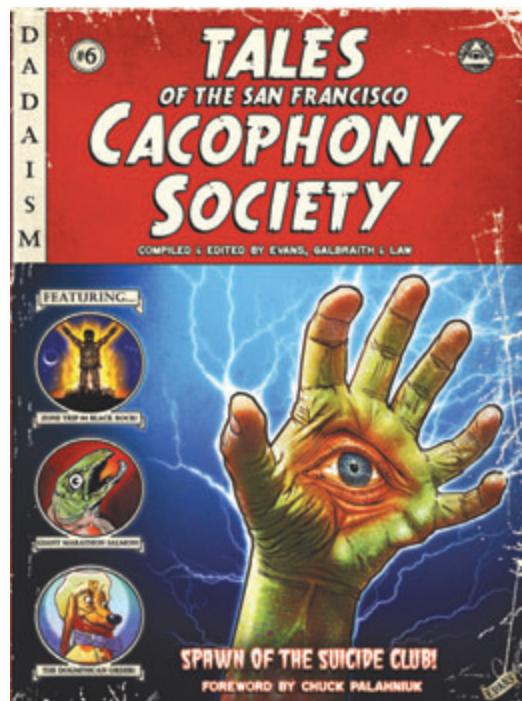
LIT If the intrinsic value of an ephemeral experience is its very impermanence, then attempting to capture it for posterity is an exercise fraught with peril. No sanitized textbook description of such chaos-driven movements as Dada, Situationism, and Fluxus could ever hope to capture the raw vibrancy of being a part of the action, and the true value of such movements has really never been in spectating, but from the transformation experienced by the participants while pushing their personal boundaries.

With that caveat in mind, the gorgeously-rendered, scrap-and-patchwork anthology *Tales of the San Francisco Cacophony Society* (Last Gasp, 300 pp., \$39.95) does a pretty good job of conveying not just the external hi-jinks of a group bound together by a yen for the unpredictable, but also the internal philosophical trajectory of many of its members.

Designed to resemble a hardbound EC Comics collection, boldly adorned with a zombie-green, six-fingered hand further deformed by the presences of a bloodshot, unblinking eye smack in the middle of its lined palm, *Tales of the San Francisco Cacophony Society* is a collaborative effort between key cacophonists Kevin Evans, Carrie Galbraith, John Law, and, in a sense, the whole of the multi-faceted, loosely-knit "society" which ebbed and flowed through the secret pathways and deep underground spaces of the Bay Area and beyond from 1986 through the mid-aughts.

The comprehensive yet quirky tome gathers together an abundance of flyers, photographs, descriptions of momentous pranks and experiential escapades, and newspaper columns documenting such shenanigans as a Thomas Pynchon Walking Tour; the bunker-squatting "Atomic Café"; bridge-climbing; sewer-spelunking; art-car parades; a hide-and-chase game of "Smuggler" at Fisherman's Wharf; and a rowdy afternoon of shopping cart sled-racing known as the Urban Iditarod. Strewn with colorful collages of ephemera designed by Galbraith and brightly illustrated "Cacophony Factoids" by Evans, the densely-layered visuals bear a whiff of the cheerfully Dada-tastic aesthetic of counter-culture classic *The Book of the SubGenius* as well as the Cacophony Society's own former newsletter of events, *Rough Draft*.

Birthed from the relatively short-lived but highly influential prankster cadre the Suicide Club, which operated from 1977 to 1982, the Cacophony Society itself has "spawned" a veritable pantheon of offbeat occurrences such as SantaCon, the Bay to Breakers Salmon Run, and that bloated megalopolis of arts festivals, Burning Man. In fact, it's difficult to imagine a San Francisco without the insidious influence of an organization dubbed "the Merry Pranksters of the 1990s." Even organizations and events (local and national) not specifically born of the society



'Tales of the San Francisco Cacophony Society' takes readers to the brink

such as Improv Everywhere, Atlas Obscura, the Yes Men, and the Maker Faire bear its imprint: a sense of irreverence combined with a belief in the possible.

"There wasn't anything that we could think of that we couldn't figure out how to do," reminisces Galbraith — who is notably the original instigator of the organizations' iconic, unmediated Zone Trips (which came to include the first expedition to Black Rock Desert with Larry Harvey's "man" in tow). This sentiment is echoed by Evans when asked his opinion on the key traits shared by cacophonists, "curiosity, creativity, a deep appreciation of the absurd and the silly, [and] an addiction to making something from nothing".

Although the idea of a book about Cacophony had been floated around as early as the mid-'90s, it wasn't until Evans called a meeting between some of his former cacophony comrades in 2010 that the idea began to take a concrete shape. A Bay Area-based fine artist and illustrator, Evans came to the meeting with an already thought-out concept for a "visual history" of the Cacophony Society, and though most of the other people at that first meeting decided against participating, Galbraith, who has a master's degree in book arts, jumped onboard, eventually spearheading the layout and working most closely with publisher Last Gasp on the final incarnation.

Joining the project soon after Evans and Galbraith got rolling, John Law — a founding member of the Cacophony Society, and a long-time member of the Suicide Club before it — brought his extensive archive of flyers, newsletters, and more to the mix, and, with Galbraith, provided much of the written content. In the end the grueling, three-way editorial process became less about finding enough material for a book, but whittling all the available material down to 300 pages, a process Law likens to lopping off fingers.

"We could have compiled a thousand-page book without repeating anything, or becoming dull," he muses ruefully by email. "My hope is that others who were involved will write their own books about the period."

Until that happens, however, pranksters, subversives, free spirits, and urban explorers alike will want to go ahead and splurge on a copy of *The Tales of the San Francisco Cacophony Society*. And remember, though now technically defunct, the society has always been open to all. You may already be a member. [sfbg.com](#)

TALES OF THE SAN FRANCISCO CACOPHONY SOCIETY

Thu/16, 7pm, free City Lights 261 Columbus, SF www.citylights.com	Sun/19, 6pm, free Green Apple Books 506 Clement, SF www.greenapplebooks.com
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For more readings and related events, including a May 31 party at the Castro Theatre, visit [www.lastgasp.com](#) or [www.talesofsfcacophony.com](#).

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ARTS + CULTURE SPORTS

Just for kicks

BY L.E. LEONE

Le.chicken.farmer@yahoo.com

IN THE GAME It's not kickball; it's matball. Which looks a lot like kickball, with one big difference: You can have more than one runner at a time on any given base. You can have up to three, but if a fourth is incoming, someone's got to go.

You don't have to stop running, either, when you reach home, in some versions of the game. You can keep going — back to first, and around the bases again. In gym class, this was a way to make kids run laps without quite exactly knowing it.

Here in the adult world it's just good, clean chaos. Jay Li uses that word a lot — chaos — talking about his co-ed pickup kickball scene.

"That's the reason we're playing at Dolores Park," he said. "You have people, and other variables, that you can't predict."

"Like the volleyball net in left field?" I asked.

"That's one of the variables," he said.

The volleyball net went up in the fourth inning. Someone came, set it up, and then didn't play. After grumbling a bit, the matballers turned it into a home run fence. A very shallow one. A "mesh monster" of sorts.

Other variables are self-imposed. There are no force-outs, for example. You have to either hit or touch the runner with the ball, between bases. Or, of course, catch it.

The kicking team supplies its own pitcher. And the kicker gets to choose from a whole menu of balls that lie scattered about the pitcher's feet. There was a giant one, a tiny one, and a couple of different midrange sizes.

My favorite of Li's innovations, though, is his loose interpretation of the basepath. Twice during the game runners, thinking they were out, left the field of play ... only to find they had in fact not been called out; nor were they out for leaving the basepath. And, thanks to Li's leniency, they had every right in the world to try and get back safely. Neverminding that the base, by that time, was being guarded by a defender with a ball.

Hilarity ensued. In one instance, a couple offensive teammates came charging from the sidelines toward the base, like pulling guards and tackles, to block for the poor, displaced baserunner.

Watching from the hill, with a picnic, I almost choked on my chicken I was laughing so hard.

"That's the whole idea," Li said later, when I asked about this particular play. "It hasn't happened that much, but when it does, I let it happen. It's entertaining. People get creative."

Matball is not a low-scoring game. The score was 14-0 before the first out was recorded. It was 15-14 at the end of the first inning — at which point they decided to move the bases back a little.

Li, an energetic, easy-going, backwards-hatted commissioner, moderates the game, photographs the bejesus out of it, and fills in for anyone who has to leave early or turns their ankle. He also buys drinks — alcoholic or not — for the winning team after.

Before Li's Meetup group, Bay Area Kickball, formed a couple years ago, he played on a team in a league. "I found the game a little too serious. A little too much alcohol," he said. "It wasn't that much fun for me."

Now, once or twice a month, he sets up these more casual (and more sober) coed games through Meetup. If under 25 people show, they play kickball. If more than 25, matball.

The one I saw ... there was a good mix of men and women, serious athletes and beginners. One with keys jangling from his belt loop, others in cleats. In truth, the athleticism surprised me. I saw one guy run with the ball from centerfield all the way to home plate to bean someone just as they were about to score.

"As long as there are people who can play very well, it kind of keeps the game going, and keeps it interesting," Li said. "I'm trying to balance all these things."

He's doing a good job.

Impressively, with all that scoring, and all the chaos, plus the almost-arbitrary divide of serious athletes and just-for-funners, it was, in the end, a one-run game.

The team called Cannibal Sheep won, 36-35. But the losers, the Winners, had the tying run on 2nd base when the final out was recorded.

Oh, and by the way, that "final out" was the fifth, not the third. You get five outs in the ninth inning, so long as both teams agree to it.

Then, before the bar, both teams pile up together for a group photo for the Web page. Which, in this case — as the only member of the press present — I had the honor to snap. Check it out. **SFBG**

www.meetup.com/BayAreaKickball

SPORTS

PARTICIPATORY

102nd Bay to Breakers: The century-old city favorite is back for its 102nd running — with or without zany costumes — on a 12K course from downtown to Ocean Beach. If you do dress up, a \$250 costume contest held at the Finish Line between 8-11 a.m. promises cash money in categories like Best Individual Costume, Best Centipede/Group Costume, Best Celebrity/Politician, and Best San Francisco Original. Sun., May 19, 7 a.m., \$60 by May 16 for registration, baytobreakers.com. Howard and Main Sts., Howard, San Francisco, N.A.

Bay to Breakers Greater Body Expo: Registered B2B racers can pick up their race packet — and everyone else can browse the sports and fitness exhibitor booths — at this free pre-race expo. Fri., May 17, 11 a.m.-7 p.m.; Sat., May 18, 9 a.m.-6 p.m., baytobreakers.com. Concourse Exhibition Center, 635 Eighth St., San Francisco, 487-3293, www.sfvenues.com.

Bike-In Movie Night: Premium Rush: The East Bay Bicycle Coalition presents a screening of Joseph Gordon-Levitt's 2012 bike messenger action flick, plus brewery tours and more. Fri., May 24, 7:30 p.m., \$5 (free for EBBC members). Trumer Brauerei Berkeley, 1404 4th St., Berkeley, 510-526-1160, www.trumerusa.com.

Course of the Force: An Olympic-style relay — only with *Star Wars* toy lightsabers instead of a flaming torch — that winds its way down the California coast from Skywalker Ranch in Marin all the way to the San Diego Comic Con. 100% of proceeds from runner registration benefit local Make-A-Wish Foundations along the route. July 9-16, \$150, courseoftheforce.starwars.com. Multiple Bay Area Locations, San Francisco, N.A.

Downtown San Francisco Kayak Trip: A scenic paddle along the city's central coastline. Saturdays, Sundays, 1 p.m., \$58.50-\$75 advance, citykayak.com. South Beach Harbor, Pier 40, San Francisco, 495-4911, www.southbeachharbor.com.

Family Kayak Trip: An easy jaunt designed for first-time paddlers and families. Saturdays, Sundays, 11 a.m., \$49-\$59 advance, 357-1010, citykayak.com. South Beach Harbor, Pier 40, San Francisco, www.southbeachharbor.com.

Golden Gate Triathlon: Classic triathlon and shorter sprint triathlon features a run across the Golden Gate Bridge. Sun., June 9. The Sports Basement, 610 Old Mason, San Francisco, 437-0100, www.sportsbasement.com/SS_web_Presidio.asp.

Tour du Fromage 2013: The San Francisco Bicycle Coalition hosts a casual ride around the city as J.B. Rumberg of Other Avenues food co-op takes you on a tour of his favorite cheese shops. Sun., May 26, 10 a.m., \$10 suggested donation, tour_du_fromage.eventbrite.com. Golden Gate Park, McLaren Lodge, Stanyan, San Francisco, 831-2700.

Valor Games Far West: Cycling competition and closing ceremonies for this three-day (June 11-13) Bay Area event open to qualifying veterans with disabilities. Participation is free to eligible athletes. Thu., June 13, fwwa.org/valor-games-far-west. Candlestick Park, 602 Jamestown, San Francisco, 467-1994.

ONGOING

Air Conditioning: Exercise program involving trampolines. Mondays, Wednesdays, 7 p.m., Saturdays, 8 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

Air Core: Advanced trampoline workout with Kari Chalstrom. Tuesdays, 9 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

Critical Mass: Thousands of cyclists take to the streets en masse for a friendly ride to protest the automobile's stranglehold on the road. Fourth Friday of every month, 5:30 p.m., free, sfcriticalmass.org. Justin Herman Plaza, 1 Market, San Francisco, 772-0700.

San Francisco Dolphin South End Running Club
Weekly Runs: Each Sunday the running club meets for communal multimile runs in different areas of San Francisco. Sundays, 9 a.m., dscrunners.com. Multiple San Francisco Locations, multiple addresses, San Francisco, N.A. **SFBG**



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THE ROXIE
MAY 25

No justice, no piece

..... This weekend's Sex Worker Film and Arts Fest
..... whores itself for social change

BY CAITLIN DONOHUE
caitlin@sfbg.com

SEX Speaking as a media professional who has been subject the past month to her PR push for this year's Sex Worker Film and Arts Festival (Sat/18-May 26), let me tell you that Carol "Scarlet Harlot" Leigh will stop at nothing to raise awareness about sex worker's rights.

But she has a lot to talk about. The festival's eighth incarnation is one of the biggest yet, featuring films curated by Laure McElroy, member of POOR Magazine's board of directors, and "Whore's Bath", a spa day for sex workers (Sun/19) that was the brain child of Leigh's co-organizer Erica Fabulous. Film screenings (including a mini-film fest May 25 at the Roxie), panel discussions, empowerment workshops, and performance events abound.

Leigh says the festival, inspired in part by the sex worker events organized by India's Durbar Mahila Samanwaya Committee, is meant as a repository for the formidable creative output by members of the world's oldest profession, but also as a bid for greater visibility for sex workers.

"I look around me and see lots of people with so much to be proud of in their skills, talents, wisdom, persistence, and generosity," says Leigh. **SFBG**

www.sexworkerfest.com

TOP PICKS AT THE SEX WORKER FEST

"Whorecast" Live! Sat/18, 8pm, \$10-50 sliding scale. Center for Sex and Culture, 3149 Mission, SF. Ira

Glass may have effectively barred sex activist Siouxsie Q from calling her sex worker podcast "This American Whore", but under its current moniker the show is just as smart and sparkling. In this live edition, our host interviews queer porn stars James Darling, Courtney Trouble, and more.

"Oral Services" Thu/16, 7pm, \$5-20 sliding scale. Center for Sex and Culture, 3149 Mission, SF. Author of vaunted sex work novel *Sub Rosa* Amber Lynn will use her ginger locks to seduce you into acquiescence at this night of spoken word — the fest's first ever — by sexy pros. She's joined onstage by Brontez Purnell, Rhiannon Argo, Juba Kalamka, and other authors who've turned a trick or two thousand on their life's path.

Whorrific Popcorn Theatre Bus May 24, 7pm cabaret \$15, 9:30pm bus \$30, both \$35-50. Meet at Center for Sex and Culture, 3149 Mission, SF. "We did decide not to be too wild, so there is no sex on the bus, because Mariko's dad will be there," clarifies Leigh about this performance cabaret followed by a three-hour mystery tour around the city hosted by Mariko Passion (whose one-woman

Modern Day Asian Sex Slavery: The Musical played the festival back in 2011.) "Well, maybe a little lap dancing would be okay." We can tell you that after this evening, you'll be a lot more familiar with the local habitués of SF sex workers. And perhaps someone's lap.

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Without Reality



February 15–June 9, 2013



Zhou Xiaohu, *The Crawl of Bystanders* (detail), 2003-2005

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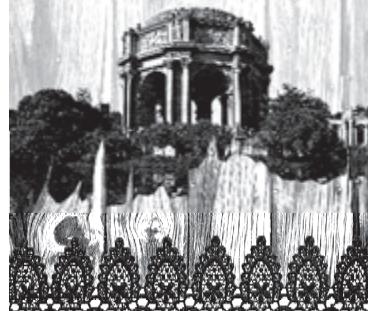


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JAMES NASH

THUR 5/16
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THE HOOT HOOTS

SAT 5/18
TRANS BALKAN EXPRESSWAY

SUN 5/19
GOTHIC TROPIC
SEATRAFFIC, CRUEL SUMMER

WED 5/22
MORTAR & PESTLE
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SAT 5/18

HUNX & HIS PUNX
SHANNON AND THE CLAMS
FUZZ
PEACH KELLI POP, TWIN STEPS

WED 5/22

EL VEZ'S PUNK ROCK REVUE
THE SCHIZOPHRENICS, SHARP OBJECTS,
KING LOLLIPOP

THUR 5/23

HE'S MY BROTHER SHE'S MY SISTER
THE BLANK TAPES, SONG PRESERVATION SOCIETY

SAT 5/25

THEPEOPLES OAKLAND

WED 5/29

DANAY SUAREZ
DJ LEYDIS, DO D.A.T., PAUL FLORES,
AISHA FUKUSHIMA, DJ JUAN DATA

FRI 5/31

FISTFULS OF FUNK WITH MONOPHONICS
BREAKESTRA, DJ PLATURN, DEEJAY SAURUS

ARTS + CULTURE ON THE CHEAP



SPICE UP YOUR SATURDAY WITH SOME DOGGIE STYLE AT THE SPCA'S ANNUAL "WHOLE ENCHIHUAHUA" PHOTO COURTESY OF KIRA STACKHOUSE

Events compiled by Cortney Clift. For information on how to submit events for consideration, see Selector.

WEDNESDAY 15

Information Technology Talk World Affairs

Council, 312 Sutter, SF. www.worldaffairs.org. 7-8pm, \$15. Will the advancement of technology will solve all of humankind's problems? One of today's most respected cyber philosophers Evgeny Morozov doesn't think so. Join him tonight as he discusses what might happen if we continue on our path that diverges from the natural imperfections of human life toward a digitally standardized age.

Oakland Walking Tour Paramount Theatre, 2025 Broadway, Oakl. www.2.oaklandnet.com. 10am, free. RSVP at (510) 238-3234 or aallen@oaklandnet.com. Whether you're an Oakland resident or looking to get better acquainted with the city, take to the streets and join this 90-minute walking tour of Uptown and Lake Merritt. Volunteers will guide you past sparkly Art Deco landmarks like the Fox and Paramount theaters and the Floral Depot. Finish up atop the Kaiser Center's secret rooftop garden for a camera-worthy view of Lake Merritt. Because what better way to wrap up a walk than in a perfectly manicured rooftop garden?

THURSDAY 16

Jaron Lanier: "Who Owns the Future?" JCCSF

Kanbar Hall, 3200 California, SF. www.jccsf.org/arts. 7pm, \$10. Computer scientist, musician, and digital media pioneer Jaron Lanier will be at the Jewish Community Center to discuss his new book Who Owns the Future? Lanier will speak about the effects social media has on the economy and the paths we will take to move toward a new information economy.

FRIDAY 17

Fun Times with Friends Lost Weekend Video 1034

Valencia, SF. www.lostweekendvideo.com. 8pm, \$10. So you've been to a stand-up show before. But have you been to a stand-up show with free cake? Fun Time with Friends (FTWF) aptly summarizes its event as something like "a comedy show crashing a party, or a party crashing a comedy show." As this is the premiere FTWF event, its hilarious founders will take to the stage. Some of which include: Ron Chapman, Aly Jones, Scott Simpson, and Brandon Stokes.

World Congress on Qigong and Tradition Chinese Medicine Hotel Whitcomb 1231 Market, SF. www.15thworldcongress.eventbrite.com. 9am-9:30pm, free. Register online. Think East this evening at a world-traveling event that aims to educate attendees on the benefits and practices of traditional Chinese medicine and Qigong – physical and breathing exercises related to tai chi. Acupuncturists, herbalists, martial artists, physicians, and clinical researchers will be hosting workshops throughout the day and opening festivities will kick off in the evening at 7pm.

SATURDAY 18

Little Paper Planes store opening 855 Valencia, SF. www.littlepaperplanes.com. 6-9pm, free.

Be real, did you get Mom a present worth her love on Mother's Day? Of course not, but today's brick-and-mortar opening of this beloved website of goods made by small producers is the perfect opportunity to be a good child again. Little Paper Planes moves onto Valencia Street today, and DJs Jackie Im and Aaron Harbour will be dropping beats to which you can happily peruse the shop's selection of well-made, quietly gorgeous clothes, housewares, and accessories. (Your momma thanks you in advance.)

Festival of the Silk Road Mexican Heritage Plaza Theatre, 1700 Alum Rock, San Jose. www.festivalsilk-road.com. 2-10pm, \$10-45. The 7,000-mile Silk Road trade route extending through Iran, China, Turkey, India, Greece, and Egypt will be recreated today for a cross-cultural extravaganza. During the day take part in various dance and musical workshops, check out a costume exhibit, or snatch up some jewelry and art at the Silk Road Bazaar. In the evening sit back and enjoy performances by an array of ethnic dance groups.

Ferry Plaza Farmer's Market Birthday Bash

Ferry Plaza, Embarcadero at Market, SF. farmers-marketbirthdaybash.eventbrite.com. 9am-noon, free – \$20. The best thing about birthday parties is often the food. We think it's safe to say the food at this party is going to be hard to beat. Celebrate the 20th anniversary of the Ferry Plaza's market and its contribution to the Bay Area's farm to table movement. Ticket holders will enjoy a build-your-own shortcake station, a custom beverage and juice bar, and special party favors. Non-ticketed, free activities include a market-wide treasure hunt and presentation by local luminaries.

The Whole Enchihuahua Dolores Park, SF. www.sfsPCA.org. Noon-3pm, free. Be warned: your cuteness tolerance is going to be tested this afternoon. The third annual Whole Enchihuahua – a canine-filled afternoon organized to bring awareness to the high numbers of Chihuahuas in shelters – will consist of a doggie fashion show, adoptable animals, free dental checks for your pup, and food trucks (serving up people food, although we all know that your four-legged friend will get your scraps).

SUNDAY 19

Amgen Tour of California 2013 Marina Green, Marina and Fillmore, SF. www.amgentourofcalifornia.com. 8:15am-noon, free. Whether you are a cycle-to-work or cycle-across-the-country kind of biker, the Amgen Tour of California is sure to stir up some motivation within your little bike-loving skull. Competitors will be biking down from Santa Rose to cross the finish line of the 750-mile California coast race. Where's the best place to watch? We advise snagging a spot on the Golden Gate Bridge, which will be closed to cars during the event.

TUESDAY 21

Feast of Words SOMArts Cultural Center 934 Brannan, SF. www.feastofwords.eventbrite.com. Doors open 6:30pm, \$5 with potluck dish or \$12 at the door. Scarf down some literature amongst friends and food at this monthly literary feast. Tonight's special guest will be author of Birds of Paradise Lost Andrew Lam. Grab a plate of homemade goodies, take part in writing exercises led by Lam, and share your on-the-spot scribbles for a chance to be entered in a drawing for edibles, books, and other prizes. **SFBG**

FILM



DIGGING FOR TREASURE:
HIMALAYAN GOLD RUSH



BY CHERYL EDDY
cheryl@sfbg.com

FILM San Francisco has a lot of film festivals (understatement of the millennium), but none until now can claim to show "films from the roof of the world." The first annual Himalayan Film Festival kicks off this week with screenings in San Francisco, Oakland, and Berkeley. Opening night features the West Coast premiere of Leon Stuparich's *Road to Peace*, a doc that follows the Dalai Lama on his 2008 tour of the UK.

The timing of the visit coincides with a period of unrest in Lhasa, so the trip takes on an unexpectedly political tone, with reporters pressing His Holiness to speak about "the Tibetan problem." Which he does (advocating for "meaningful autonomy" instead of complete independence from China, and emphasizing the need for "a realistic approach" to the conflict), though he nudges his message toward broader themes: universal responsibility, religious harmony, cultural preservation, the environment, and so forth.

In his wake, he leaves a trail of teary-eyed, thoroughly chuffed Brits, including *Absolutely Fabulous'* Joanna Lumley, and proves once again to be one of the world's most laid-back leaders, with an easy chuckle that puts awed audiences at ease. No wonder he's such a frequent, favorite subject for documentarians like Stuparich; to that end, if you've seen a previous film on the Dalai Lama, this genial travelogue is likely to feel somewhat familiar.

More unusual subject matter is explored in *Himalayan Gold Rush*, which manages to overcome its stiff, *National Geographic*-ish narration with a gripping narrative and quite a bit of spectacular scenery.

Get high

A brand-new festival highlights Himalayan films

Director Eric Valli travels to rural Nepal to investigate the lucrative yartsa gunbu, or "Himalayan Viagra" trade. Derived from a fungus-and-caterpillar situation that only occurs 5,000 meters above sea level, it's "worth more than gold" to herbal-remedy shops that cater to rich Chinese clients.

Medicinal claims aside, much of its value is due to the fact that it's incredibly rare, as well as back-breakingly difficult to harvest. *Himalayan Gold Rush* zeroes in on a few different foot soldiers, including a father with two young sons who worries about the mountains' rapidly dwindling yartsa supply — even as he gambles away the family's meager earnings in a dice game — and a man who rides from camp to camp, buying the crop to sell to his boss, an exporter, in Kathmandu. This, too, is perilous work, with armed guards necessary to protect large parcels of the precious stuff, which to the untrained eye resembles dried-up tequila worms.

An entirely different Nepalese story unfolds in *The Sari Soldiers*, a 2008 film that focuses on the country's turbulent political unrest in 2005-2006. It begins with a

reminder about the 2001 Nepalese royal massacre, in which the country's crown prince shot and killed nine of his family members, then himself — or so goes the official version of the controversial tragedy (where's the documentary on *that*, by the way?) It then explains how the slain king's unpopular brother ascended to the throne, and a few years later, amid a Maoist insurgency, claimed "absolute power" for himself.

With this chaos forming a potent backdrop, *The Sari Soldiers* highlights six women whose different viewpoints make for a remarkably even-handed doc. Not only does filmmaker Julie Bridgman make great use of handheld footage taken amid tense, anti-monarchy student demonstrations, she interviews both a Maoist soldier and a Royal Nepalese Army soldier. Most powerfully, she traces the struggles of a human-rights lawyer who advocates for the country's alarming number of people who've been "disappeared" by the government, including the 15-year-old daughter of another of Bridgman's subjects.

Other intriguing entries in the small but promising Himalayan Film Festival line-up include another doc about the Nepalese civil war, *Beneath Everest: Nepal Reform*; a doc about Tibetan athletes' attempts to earn representation at the Beijing Olympics, *Leaving Fear Behind* — whose director was jailed because of the film; and, among a handful of narrative works, *Old Dog*, about a family at odds over the treatment of their much-cherished dog (a Tibetan Mastiff, natch). **SFBG**

HIMALAYAN FILM FESTIVAL
Wed/15-Sun/19, \$10
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www.himalayanfilmfest.com

Fashion. Street art. Sex. Beyond. Caitlin Donohue's column **Street Seen** is here, read up.



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FRI 5/17 10PM \$12 ADV \$15 DOOR	EARSHOT ENTERTAINMENT PRESENTS "THE SOCIAL" WITH B SIDE PLAYERS AND DJ ALFIE 1 BATERIA
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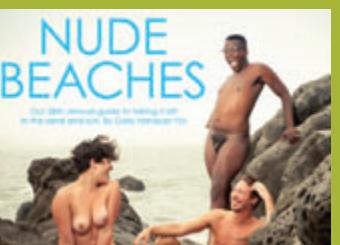
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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

The Iceman See "Assassination Character" at www.sfbg.com. (1:46) *Embarcadero, Shattuck*. **Midnight's Children** Deepa Mehta (2005's *Water*) directs and co-adapts with Salman Rushdie the author's Booker Prize-winning 1981 novel, which mixes history (India's 1947 independence, and the subsequent division of India and Pakistan) with magical elements — suggested from its fairy-tale-esque first lines: "I was born in the city of Bombay, once upon a time." This droll voice-over (read by Rushdie) comes courtesy of Saleem Sinai, born to a poor street musician and his wife (who dies in childbirth; dad is an advantage-taking Brit played by Charles "Tywin Lannister" Dance) but switched (for vaguely revolutionary reasons) with Shiva, born at the same moment to rich parents who unknowingly raise the wrong son. Rich or poor, it seems all children born at the instant of India's independence have shared psychic powers; over the years, they gather for "meetings" whenever Saleem summons them. And that's just the 45 minutes or so of story. Though gorgeously shot, *Midnight's Children* suffers from page-to-screen-itis; the source material is complex in both plot and theme, and it's doubtful any film — even one as long as this

— could translate its nuances and more fanciful elements ("I can smell feelings!" Saleem insists) into a consistently compelling narrative. Last-act sentimentality doesn't help, though it's consistent with the fairy-tale vibe, I suppose. (2:20) *Opera Plaza, Shattuck, Smith Rafael*. (Eddy)

Something in the Air After accidentally causing a guard serious harm during a Molotov-cocktail revenge attack on high school campus police, floppy-haired Gilles (Clément Metayer) and his baby anarchist comrades have to scatter for summer vacation. He heads to Italy along with potential new girlfriend Christine (Lola Crétan), the last one (Carole Combes' Laure) having tripped off to London and Ibiza with her artist parents. Gilles wants to be an artist, too. As much of a narrative arc as there is here details his gradual shift from dedication to political ideology toward decisions that might help further his career and define his aesthetic as a painter (or maybe a filmmaker). Always interesting but never involving, Olivier Assayas' somewhat autobiographical feature is a portrait-of-a-young-man exercise that's ultimately a little too much like everyone's freshman college year: Fascinating and life-changing if you were there, not so much if you're just hearing someone else's counter cultural reminiscences. Gilles is a petulant blank whose revolutionist convictions seem borrowed rather than felt — which may be the writer-director's intent, but it's hard to tell. Originally titled *Après Mai* — a much more useful reference to the French far-left political tumult of May 1968 and its aftermath — this is one

THE WAY WE WERE? SARAH POLLEY'S *STORIES WE TELL* OPENS FRI/17.

PHOTO BY KEN WORONER



more cinematic attempt to encapsulate the "turbulent" 1960s (extending here into the mid-'70s) that at least fleetingly captures the era's fluidity of sex, love, community, and ideology. And that's far less successful at convincing us the beliefs our protagonists tout are anything more than an immature following of cultural fashion. It's an incongruously passive movie about a time in which passion reigned.

(2:01) *Opera Plaza, Shattuck*. (Harvey)

Star Trek Into Darkness CUMBERBATCH! (2:07)

Balboa, Presidio.

Stories We Tell Actor and director Sarah Polley (2011's *Take This Waltz*) turns the camera on herself and her family for this poignant, moving, inventive, and expectation-upending blend of documentary and narrative. Her father, actor Michael Polley, provides

the narration; our first hint that this film will take an unconventional form comes when we see Sarah directing Michael's performance in a recording-studio booth, asking him to repeat certain phrases for emphasis. On one level, *Stories We Tell* is about Sarah's own history, as she sets out to explore longstanding family rumors that Michael is not her biological father. The missing piece: her mother, actress Diane Polley (who died of cancer just days after Sarah's 11th birthday), a vivacious character remembered by Sarah's siblings and those who knew and loved her. *Stories We Tell*'s deeper meaning emerges as the film becomes ever more meta, retooling the audience's understanding of what they're seeing via convincingly doc-like reenactments. To say more would lessen the power of *Stories We Tell*'s multi-layered revelations. Just know that this is an impressively unique film — about family, memories, love, and (obviously) storytelling — and offers further proof of Polley's tremendous talent. (1:48) *Embarcadero, Shattuck, Smith Rafael*. (Eddy)

Sun Don't Shine Prolific indie producer and actor (*Upstream Color*) Amy Seimetz's debut as feature writer-director is a intriguingly ambiguous mumblecore noir about a couple on the run, à la Bonnie and Clyde. Crystal (Kate Lyn Sheil) and Leo (Kentucker Audley) are driving south through Florida

— a state that seemingly always relaxes demands on intelligence and legality — with a handgun, innu

merable anxieties, and something problematic hid

den in the trunk. We gradually realize she's unstable, though to what extent remains unclear. Seimetz's

refusal to spell out that and other basic narrative ele

ments lends her film a compelling aura of mystery, one that heightens some striking, tense sequences but also can prove somewhat frustrating in the long run. (A little more insight would have made it easier to understand why the seemingly level-headed Leo has hitched his wagon to the increasingly off-putting Crystal.) Overall, though, it's the kind of first feature that makes you eager to see what she'll come up with next. (1:20) *Roxie*. (Harvey)

ONGOING

Aftershock Dumped into theaters without fanfare or advance screenings, this collaboration between co-scenarist/producer/star Eli Roth and Chilean director Nicolás López deserves better — it's possibly the most luridly entertaining of numerous recent jokey homages to retro grindhouse cinema. Roth plays a character known only as Gringo, a divorced Yank lawyer on vacation traveling around Chile with two local friends, brash Pollo (Nicolás Martínez) and mopey Ariel (Ariel Levy). Their tour of raves, clubs, drugz, and tail-chasing — the rare warm-up half-hour that's actually very funny and enjoyable — comes to an abrupt halt in Valparaíso. Partying with three newly met multinational lady friends (Lorena Izzo, Andrea Osárvárt, Natasha Yarovenko) they find themselves caught in a major earthquake — and the carnage that it causes is just the beginning of their woes, as crisis piles upon crisis. Spinning '70s disaster-flick tropes toward crass gore-horror, *Aftershock* is gleefully trashy enough to get away with outrageous cruelties, including mortal harm served out to characters shockingly high on the cast list. (1:30) (Harvey)

The Great Gatsby Every bit as flashy and in-your-face as you'd expect the combo of "Baz Luhrmann," "Jazz Age," and "3D" to be, this misguidedly interpretation of F. Scott Fitzgerald's classic tale is, at least, overstuffed with visual delights. For that reason only, all the fashion-mag fawning over leading lady Carey Mulligan's gowns and diamonds, and the opulent production design that surrounds them, seems warranted. And in scenes where spectacle is appropriate — Gatsby's legendary parties; Tom Buchanan's wild New York romp with his mistress — Luhrmann delivers in spades. The trade-off is that the subtler aspects of Fitzgerald's novel are either pushed to the side or shouted from the rooftops. Leonardo DiCaprio, last seen cutting loose in last year's *Django Unchained*, makes for a stiff, fumbling Gatsby, laying on the "Old Sports" as thickly as his pancake make-up. There's nothing here so startlingly memorable as the actor and director's 1996 prior collaboration, *Romeo + Juliet* — a more successful (if still lavish and self-consciously audacious) take on an oft-adapted, much-beloved literary work. (2:22) *California, Four Star, Marina, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki, Vogue*. (Eddy)

Kon-Tiki In 1947 Norwegian explorer and anthropologist Thor Heyerdahl arranged an expedition on a homemade raft across the Pacific, recreating what he believed was a route by which South Americans traveled to Polynesia in pre-Columbian times. (Although this theory is now disputed.) The six-man crew (plus parrot) survived numerous perils to complete their 101-day, 4,300-mile journey intact — winning enormous global attention, par

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FILM LISTINGS

ticularly through Heyerdahl's subsequent book and documentary feature. Co-directors Joachim Roenning and Espen Sandberg's dramatization is a big, impressive physical adventure most arresting for its handsome use of numerous far-flung locations. Where it's less successful is in stirring much emotional involvement, with the character dynamics underwhelming despite a decent cast led by Pal Sverr Hagen as Thor (who, incredibly, was pretty much a non-swimmer). Nonetheless, this new *Kon-Tiki* offers all the pleasures of armchair travel, letting you vicariously experience a high-risk voyage few could ever hope (or want) to make in real life. (1:58) *Albany, Embarcadero, Piedmont*. (Harvey) **Love is All You Need** Copenhagen hairdresser Ida (Trine Dyrholm) has just finished her cancer treatments — with their success still undetermined — when she arrives home to find her longtime husband Leif (Kim Bodnia) boning a coworker on their couch. "I thought you were in chemo" is the closest he comes to an apology before walking out. Ida is determined to maintain a cheerful front when attending the Italian wedding of their daughter Astrid (Molly Blixt Egelind) — even after emotionally deaf Leif shows up with his new girlfriend in tow. Meanwhile brusque businessman and widower Philip (Pierce Brosnan), the groom's father, is experiencing the discomfort of returning to the villa he once shared with his beloved late wife. This latest from Danish director Susanne Bier and writing partner Anders Thomas Jensen (2006's *After the Wedding*, 2004's *Brothers*, 2010's *In a Better World*) is more conventionally escapist than their norm, with a general romantic-romantic comedy reinforced by travel-poster-worthy views of the picturesque Italian coastline. They do try to insert greater depth and a more expansive story arc than you'd get in a Hollywood rom com. But all the relationships here are so prickly — between middle-aged leads we never quite believe would attract each other, between the clearly ill-matched aspiring newlyweds, between Paprika Steen's overbearing sister-in-law and everyone — that there's very little to root for. It's a romantic movie (as numerous soundtracked variations on "That's Amore" constantly remind us) in which romance feels like the most contrived element. (1:50) *Embarcadero, Shattuck*. (Harvey) **Scatter My Ashes** at Bergdorf's This glossy love letter to posh New York City department store Bergdorf Goodman — a place so expensive that shopping there is "an aspirational dream" for the grubby masses, according to one interviewee — would offend with its slobbering take on consumerism if it wasn't so damn entertaining. The doc's narrative of sorts is propelled by the small army assembled to create the store's famed holiday windows; we watch as lavish scenes of upholstered polar bears and sea creatures covered in glittering mosaics (flanking, natch, couture gowns) take shape over the months leading up to the Christmas rush. Along the way, a cavalcade of top designers (Michael Kors, Vera Wang, Giorgio Armani, Jason Wu, Karl Lagerfeld) reminisce on how the store has impacted their respective careers, and longtime employees share anecdotes, the best of which is probably the tale of how John Lennon and Yoko Ono saved the season by buying over 70 fur coats one magical Christmas Eve. Though lip service is paid to the current economic downturn (the Madoff scandal precipitated a startling dropoff in personal-shopper clients), *Scatter My Ashes* is mostly just superficial fun. What do you expect from a store whose best-selling shoe is sparkly, teeteringly tall, and costs \$6,000? (1:33) *Clay*. (Eddy) **SFBG**

REP CLOCK

Schedules are for Wed/15-Tue/21 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atisite.org. \$6. "Other Cinema: "Notebook Filmmaking" book release party and screening with Bill Brown, Sat, 8:30.

BALBOA 3630 Balboa, SF; www.cinemASF.com/balboa. \$7.50-10. **Rockshow: Paul McCartney and Wings** (1980), Thu, 7:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-13. "Harvey Milk 2013: Living the Legacy," free discussion and performance by the SF Gay Men's Chorus, Wed, 7. •**Happy Together** (Wong, 1997), Thu, 7, and **Fallen Angels** (Wong, 1996), Thu, 8:55. "Midnites for Maniacs: Dirty Little Munchkins Triple Bill: "•**The Bad News Bears** (Ritchie, 1976), Fri, 7:30; **Guimmo** (Korine, 1997), Fri, 9:30; and **The Garbage Pail Kids Movie** (Amateau, 1987), Fri, 11:30. Tickets are \$13 for one or all three films. •**Rear Window** (Hitchcock, 1954), Sat, 2, 4:30, 7, and **Body Double** (De Palma, 1984), Sat, 9:10. **Oz: The Great and Powerful** (Raimi, 2013),

Sun, 2, 5, 8. •**Stoker** (Park, 2013), Tue, 7, and **Shadow of a Doubt** (Hitchcock, 1943), Tue, 8:55.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **The Angels' Share** (Loach, 2012), call for dates and times. **Blancanieves** (Berger, 2012), call for dates and times. **In the House** (Ozon, 2012), call for dates and times. **The Reluctant Fundamentalist** (Nair, 2012), call for dates and times. **Renoir** (Bourdou, 2012), call for dates and times. **Rockshow: Paul McCartney and Wings** (1980), Thu, 7, and Sat, 1. This event, \$15. **Midnight's Children** (Mehta, 2012), May 17-23, call for times. **Stories We Tell** (Polley, 2012), May 17-23, call for times. "World Ballet on the Big Screen: " **Giselle**, from the Royal Ballet, London, Sun, 1; Tue, 6:30.

HIMALAYAN FILM FESTIVAL Various SF and East Bay venues; www.himalayanfilmfest.com. \$8-25. First annual festival featuring narrative and documentary "films from the roof of the world," Wed-Sun.

JOE GOODE ANNEX 401 Alabama, SF; www.rawdance.org. \$5-10. "One Night, Three RAWdance Films," dance films, Thu, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, milibrary.org/events. \$10 (reservations

required as seating is limited). "CinemaLit Film Series: Paddy Chayefsky: Scenes from American Lives: " **The Goddess** (Cromwell, 1958), Fri, 6.

NEW PARKWAY 474 24th St, Oakland; www.thenewparkway.com. \$6-10. "New Parkway Classics: " **Shaun of the Dead** (Wright, 2004), Thu, 9pm. "Thrillville: " **Foxy Brown** (Hill, 1974), Sun, 6.

NINTH STREET INDEPENDENT FILM CENTER 145 Ninth St, SF; www.thespaceinvaders.org. \$10. **The Space Invaders: In Search of Lost Time** (Von Ward, 2012), Sat, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed through June 5.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **The Source Family** (Demopoulos and Wille, 2012), Wed-Thu, 7. **Upstream Color** (Carruth, 2013), Wed-Thu, 9. "I Wake Up Dreaming 2013." •**Bewitched** (Oboler, 1945), Wed, 6:30, 9:45, and **Five** (Oboler, 1951), Wed, 8; •**Undertow** (Castle, 1949), Thu, 6:30, 9:40, and **Shakedown** (Pevney, 1950), Thu, 8; •**Pickup**

(Haas, 1951), Fri, 6:15, 9:45, and **Wicked Woman** (Rouse, 1953), Fri, 8; •**All Night Long** (Dearden, 1961), Sat, 1:30, 5:30, 9:30, and **Sweet Smell of Success** (Mackendrick, 1957), Sat, 3:30, 7:30; •**Female on the Beach** (Pevney, 1955), Sun, 1:15, 5:30, 9:30, and **Autumn Leaves** (Aldrich, 1956), Sun, 3:15, 7:30; •**Killer at Large** (Beaudine, 1947), Mon, 6:40, 9:30, and **Key Witness** (Lederman, 1947), Mon, 8; •**The Tattooed Stranger** (Montagne, 1950), Tue, 6:40, 9:45, and **My Gun is Quick** (Victor and White, 1957), Tue, 8. Sun, **Don't Shine** (Seimetz, 2012), May 17-23, 7:15, 9:15 (also Sat-Sun, 5).

SAN FRANCISCO STATE UNIVERSITY McKenna Theater, Creative Arts Building, 1600 Holloway, SF; www.sffilmfinals.com. Free. "53rd Film Finals," Fri, 7. Award ceremony and reception follows.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Girls! Guns! Ghosts! The Sensational Films of Shintoho: " **The Horizon Glitters** (Doi, 1960), Thu, 7:30; •**Vampire Bride** (Namiki, 1960), Sun, 2, and **Ghost Cat of Otama Pond** (Ishikawa, 1960), Sun, 3:45. **SFBG**



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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350829-00. The following is doing business as SF SCRAP METALS. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/03/13. This statement was signed by Patsy D. Curtis in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 3, 2013. L#00077; Publication: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013.

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350410-00. The following is doing business as Emperor Norton's Boozeland. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 04/14/13. This statement was signed by Liam Martin in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Apr. 15, 2013. L#00076; Publication: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350600-00. The following is doing business as DR. TACTICOOL. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 04/04/13. This statement was signed by Brandon K. Nguyen in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Apr. 25, 2013. L#00074; Publication: SF Bay Guardian. Dates: May 8, 15, 22, 29, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350528-00. The following is doing business as WEE REALMS, 50 De Montfort Ave, San Francisco, CA 94112. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Joan Vigliotti in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on April 19, 2013. L#00069; Publication: SF Bay Guardian. Dates: May 1, 8, 15, 22, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350426-00. The following is doing business as MALENO GROUP. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 02/04/13. This statement was signed by Thunsakserey Chuk in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Apr. 15, 2013. L#00065; Publication: SF Bay Guardian. Dates: Apr. 24 and May 1, 8, 15, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: April 30, 2013. To Whom It May Concern: The name of the applicant is: RAMEN UNDERGROUND LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 22 PEACE PLZ #530, SAN FRANCISCO, CA 94115. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00080; Publication Date: May 15, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name:

Robert's Espresso, 1708 Irving St., San Francisco, CA 94122. The fictitious business name was filed in the County of San Francisco under File# 0340554 on:

01/17/12. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Robert Z. Ayanian, 4674 a8th St, San Francisco, CA 94114. This business was conducted by an individual. Signed Robert Z. Ayanian. Dated: April 1, 2013 by Elsa Campos, Deputy County Clerk. L#00067; Publication Dates: Apr. 24 and May 1, 8, 15, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: May 3, 2013. To Whom It May Concern: The name of the applicant is: CLOONEY (SAN FRANCISCO) LIMITED. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: PIER 29, THE EMBARCADERO, SAN FRANCISCO, CA 94104. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING - PLACE, L#00078; Publication Date: May 8, 15, 22, 29, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549424.

SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melanie Dunbar for change of name. TO ALL INTERESTED PERSONS: Petitioner Melanie Dunbar filed a petition with this court for a decree changing names as follows: Present Name: Richard Donovan Ford. Proposed Name: Donovan Richard Dunbar-Mack. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/13/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 12, 2013. L#00075, Publication dates: May 8, 15, 22, 29, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549444. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michael Sean Burg for change of name. TO ALL INTERESTED PERSONS: Petitioner Michael Sean Burg filed a petition with this court for a decree changing names as follows: Present Name: Michael Sean Burg. Proposed Name: Michael Sean Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#00071, Publication dates: May 1, 8, 15, 22, 2013.

APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 10, 2013. To Whom It May Concern: The name of the applicant is: FLORES TORRES LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2032 POLK ST, SAN FRANCISCO, CA 94104. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00081; Publication Date: May 15, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549445. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Nicole Mary Anderson for change of name. TO ALL INTERESTED PERSONS: Petitioner Nicole Mary Anderson filed a petition with this court for a decree changing names as follows: Present Name: Nicole Mary Anderson. Proposed Name: Nicole Mary Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#00072, Publication dates: May 1, 8, 15, 22, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: April 30, 2013. To Whom It May Concern: The name of the applicant is: RAMEN UNDERGROUND LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 22 PEACE PLZ #530, SAN FRANCISCO, CA 94115. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00080; Publication Date: May 15, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name:

Robert's Espresso, 1708 Irving St., San Francisco, CA 94122. The fictitious business name was filed in the County of San Francisco under File# 0340554 on:

01/17/12. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Robert Z. Ayanian, 4674 a8th St, San Francisco, CA 94114. This business was conducted by an individual. Signed Robert Z. Ayanian. Dated: April 1, 2013 by Elsa Campos, Deputy County Clerk. L#00067; Publication Dates: Apr. 24 and May 1, 8, 15, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: May 3, 2013. To Whom It May Concern: The name of the applicant is:

CLOONEY (SAN FRANCISCO) LIMITED. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: PIER 29, THE EMBARCADERO, SAN FRANCISCO, CA 94104. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING - PLACE, L#00078; Publication Date: May 8, 15, 22, 29, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549424.

SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melanie Dunbar for change of name. TO ALL INTERESTED PERSONS: Petitioner Melanie Dunbar filed a petition with this court for a decree changing names as follows: Present Name: Richard Donovan Ford. Proposed Name: Donovan Richard Dunbar-Mack. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/13/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 12, 2013. L#00075, Publication dates: May 8, 15, 22, 29, 2013.

APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 10, 2013. To Whom It May Concern: The name of the applicant is: FLORES TORRES LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2032 POLK ST, SAN FRANCISCO, CA 94104. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00081; Publication Date: May 15, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549444. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michael Sean Burg for change of name. TO ALL INTERESTED PERSONS: Petitioner Michael Sean Burg filed a petition with this court for a decree changing names as follows: Present Name: Michael Sean Burg. Proposed Name: Michael Sean Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#00072, Publication dates: May 1, 8, 15, 22, 2013.

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549445. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Nicole Mary Anderson for change of name. TO ALL INTERESTED PERSONS: Petitioner Nicole Mary Anderson filed a petition with this court for a decree changing names as follows: Present Name: Nicole Mary Anderson. Proposed Name: Nicole Mary Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#00072, Publication dates: May 1, 8, 15, 22, 2013.

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549444. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michael Sean Burg for change of name. TO ALL INTERESTED PERSONS: Petitioner Michael Sean Burg filed a petition with this court for a decree changing names as follows: Present Name: Michael Sean Burg. Proposed Name: Michael Sean Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#00072, Publication dates: May 1, 8, 15, 22, 2013.

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